

# P.S.A. Journal

Volume 25

April, 1959

Number 5



## Travel Issue

Wherein you will find that your grass is greener  
than you thought the other fellow's was. . . .  
But also that travel is a nice way to make sure,  
more so if you always take a camera with you . . .

Number 3 of a series

W. Eugene Smith



**HOW W. EUGENE SMITH  
USES SUPER HY PAN  
FOR EXCITING CREATIVE REPORTAGE**

**Problem:** Produce a tender and moving photograph under extremely low light conditions while retaining superb tonal and highlight renditions. World renowned photographer W. Eugene Smith chose Super Hypan® film for this difficult assignment. Says Gene Smith, "Because of Super Hypan's extreme speed, long tonal range and remarkably fine grain, it was the preferred choice for the assignment." Mr. Smith exposed at f/2.8 at 1/25 second with the assurance that excellent negatives would result.

So many leading photojournalists are using Super Hypan for both existing light and routine work, confident of superior results. Super Hypan is the high-speed film with medium-speed quality!

W. Eugene Smith constantly uses Super Hypan. How about you?  
Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.



ADVANCED PHOTO PRODUCTS  
**Ansco**

FOR EVERYONE WHO TAKES PRIDE IN HIS PICTURES

# PSA

# Journal

with which is combined  
Photographic Science & Technique  
and Movie Makers

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA ★ ★ ★

## editor

Don Bennett, FPSA,  
28 Leonard St., Stamford, Conn.

## associate editors

Harry K. Shigeta, Hon. FPSA,  
1512 W. 126th St., Los Angeles 47, Calif.

Herbert C. McKay, FPSA  
Box 849, Eustis, Florida

Ira B. Current, FPSA  
26 Woodland Ave., Binghamton, N. Y.

## assistant editors

*Camera Club*  
Henry W. Barker, FPSA  
392 Hope St., Glenbrook, Conn.

*Color Division*  
Vella Finne, APSA  
1827 E. 4th St., Long Beach 12, Calif.

*Motion Picture Division*  
Ed Kentera  
4121 Campana Dr., Palo Alto, Calif.

*Nature Division*  
Leonard A. Thurston, FPSA  
811 Edison Ave., Detroit 2, Mich.

*Photo-Journalism Division*  
Jim Staples  
RD#1, Washington, N. J.

*Pictorial Division*  
A. Lynne Paschall, APSA  
Box 68, Troy, Ohio

*Stereo Division*  
Earle E. Krause, APSA,  
921 Dresser Dr., Anderson, Indiana

*Travel*  
Eugenia Buxton, FPSA,  
842 Sweet Brier Road, Memphis, Tenn.

**Editorial Office**  
**28 Leonard St., Stamford, Conn.**

**Advertising Office:**  
Vincent Rocca, Adv. Mgr.,  
**30 E. 60th St., New York 22, N. Y.**

**Circulation Dept.:**  
(Change of Address,  
Back Copies, Etc.)  
2005 Walnut St.,  
Philadelphia 3, Pa.



PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable. Manuscripts should be typewritten, double spaced, and never written in all capital letters in imitation of teletype.

Closing date for news is the 25th of second preceding month. Date of issue is 10th of the month.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

Contents copyright 1959 by the Photographic Society of America, Inc. Reproduction or use of any material contained herein without permission of the Editor is forbidden, except that member clubs and organizations may reprint, quote or abstract from

the Journal, provided the meaning is not altered, without requesting permission to do so. Views expressed in the PSA Journal are those of the authors and do not necessarily represent those of the Society.

Single copy price \$1. Subscription is included in membership dues which are \$12 a year, U.S. (See application elsewhere this issue). Public and institutional libraries, government agencies and educational institutions may subscribe at a special rate of \$5 for one year, \$9 for two years.

## Features

● <b>Cover: Temple Scene</b> ..... Cecil B. Atwater, FPSA (Travel photos courtesy Eastman Kodak Co.)	16
● <b>Travel Check-Off List</b> ..... Ed Cismondi	16
● <b>The Big Bend Country</b> ..... Lloyd D. Witter	20
● <b>Wonderful Trinidad of Cuba</b> ..... Abelardo Rodriguez	23
● <b>Guatemala</b> ..... Eugenia Buxton, FPSA	25
● <b>Canadian Lakehead</b> ..... Nelson Merrifield, APSA	27
● <b>Deserts and Dunes</b> ..... Fred Hankins	28
● <b>Japan Today</b> ..... Cecil B. Atwater, FPSA	30
● <b>Southern Europe, by car</b> ..... I. Leo Fishbein	34
● <b>Follow Your Camera to Monterey</b> ..... Barbara Mackenzie	37
● <b>Bermuda</b> ..... Rex Frost, FPSA	39

## Cine Section

● <b>Filming Travelogs</b> ..... Esther Cooke, APSA	43
● <b>The Magic Book</b> ..... Oscar H. Horovitz, APSA	45
● <b>High Trip</b> ..... Dorothy Orr and Othel Goff	46
● <b>Simple Editing for Travel</b> ..... Ed Kentera	47
● <b>Cinema Clinic</b> ..... George W. Cushman, APSA	48

## Departments

President Reports ..... 2	International News ..... 13
Eastern Zone News ..... 4	PSA News ..... 13
Central Zone News ..... 6	New Members ..... 49
Western Zone News ..... 8	New Products ..... 51
Canadiana ..... 10	Exhibitions & Competitions ..... 54
South of the Border ..... 11	Trading Post ..... 55
Recorded Lectures ..... 12	PSA Services ..... 55

The PSA JOURNAL is published monthly, except March when two issues are published,  
by the Photographic Society of America, Inc. Entered as second-class matter at the post  
office at Norwalk, Conn., on Jan. 7, 1958. Vol. 25, No. 5, April, 1959.

APRIL 1959

1

# *The President*

## REPORTS



Allen Stimson, FSPA  
Publications Vice President  
Guest Columnist

We need more help from you in improving the PSA Journal. Your help has been increasing but the Journal needs more.

During the past year you have seen constant improvement in appearance, better make-up, more articles of lasting interest, and more new names among the authors. Editor Don Bennett is alert to your needs and has been doing remarkably good work. Your letters of praise and criticism, your interested readership, your contributed articles and reports, your photographs and your prestige have all helped to make the Journal better and better.

In recognition of your contributions Journal Awards are made for every type of work. The smallest tasks are recognized by point awards which quickly accumulate into Journal Stars and Journal Medals. We would like to see a hundred Stars and Medals awarded each year.

During the past years we have been working towards long-range editorial planning to insure adequate and systematic coverage of all subjects of most interest to you. It seems desirable to frequently devote an entire issue to a single broad subject. Such treatment makes single issues much more valuable to large groups of our members and to those who save authentic articles on selected subjects.

We have established definite policies regarding space allocation in the Journal. The objective has been increased space for feature articles by boiling down

the news items and reports to those of general interest to the entire membership. Division activities are better publicized in the division bulletins.

Two-thirds of the cost of your Journal is paid by our advertisers. Sales Manager Vince Rocca has done remarkably well to hold onto our current accounts despite the recession of the last year and a half. He needs your help too. Buy Journal-advertised products and tell the dealers and manufacturers you saw them advertised in the Journal.

We have an operating budget within the limits of which we must publish the Journal and Directory. About \$2.22 of your membership fee goes to the Journal while \$4.50 is paid by the advertisers. Your Membership Directory costs \$.56 additional. You can help by getting new members and helping us keep present members interested.

The division bulletins are printed by PSA Headquarters and the cost is charged to the divisions. They are interesting and objective. Some of the articles deserve space in the Journal. I wish the Journal could be large enough to include all.

As my term of office nears the end I look backward regretting I did not have more time for constructive work on the Journal. Yet it has evolved into a better magazine through the efforts of many members, the Publications Committee and especially Don Bennett, Vince Rocca, and Maurice Louis. Many thanks to all.

ALLEN STIMSON

## Travel Notes

Thanks to all the members who responded to our call for travel articles. In addition to the fine assortment in this issue we have almost enough left over for another one next month. However, we'll wait a little.

In the meantime, to prepare for a winter travel series, we'd like to see one covering a ski trip, with pictures, including the nightly fun around the fireplace or in dormitory. We'd also like one on a Caribbean or South American Cruise. Perhaps a longish one, or a combined article on the Gulf Coast, Florida and southern California. We're open to other ideas as well, so try us.

It is interesting to note that a few of the articles this month cover home grounds. We all have a tendency to write about the things which intrigue us, though far afield in either locale or subject matter. It is akin to the group from Washington who traveled to Baltimore one Sunday because there wasn't a single good picture possibility in the Nation's Capital. En route they passed a group from Baltimore headed for Washington because Baltimore didn't have any picture material. Both went home satisfied with their results, they discovered later.

Why not look around your town for the picture possibilities? Not vistas, but pic-

tures. And you could do an essay on your town. Might even win in the contest.

Speaking of essays, I've always maintained that a good movie technique was all the still photographer needed to master this interesting form of photographic presentation. You'll see what I mean when you still men read Esther Cooke's article in the cine section. And you cinecrats shouldn't miss page 15, even though it isn't in your section.

Travelman Eric Ergenbright who got his experience with Through The Lens Tours and knows *homo animat photo* only too well, is the brain behind that bottom line on page 15. Too many of his customers spoil a costly trip by starting out with a brand new camera which they haven't tried out and learned how to use. And few of them carry an inexpensive and lightweight second camera in case the prime camera gets out of whack where there is no repairman handy. While the second camera may not make masterpieces, it will let you bring some sort of pictures back.

Now to another subject. There have been some complaints about the lateness of the past several issues. The issues were late. There have also been some complaints from clubs that their publicity items are being ignored. There is a relation between the two complaints. Time.

## the editor's corner

By a Board directive of many years standing, the nominations for national officers must appear in the February issue to be in accord with the timing specified in the By-Laws. The Nominating Committee encountered some difficulties in drawing up a slate and the slate did not reach the Journal until well after the normal deadline. The result was we missed our turn on the presses and mailing was delayed. Because many of the nominees were not widely known on the national level, it was planned to follow up in the next issue with their pictures and write-ups. Many of them not having recent pictures, much time was lost with the March issue.

That compounds the misdemeanor and we are still late. Every effort is being made to recapture some of that time loss and the Journal will be back on schedule as soon as possible. Time-wise, actual printing, binding and mailing take a full week. Composition and make-up take longer. The average time in the mails is about ten days. Add those up and you'll see why club news items don't get in unless they can appear to be fresh when you get your copy.—db.

## THE PHOTOGRAPHIC SOCIETY OF AMERICA

### OFFICERS FOR 1959

M. M. PHEGLEY, APSA, 320 W. Riverdale Drive, Glendale 4, Calif.	President
CHARLES A. KINSLEY, FPSA, 423 Colebrook Drive, Rochester 17, N. Y.	Executive Vice-President
W. E. CHASE, FPSA, 600 Missouri Pacific Bldg., St. Louis 3, Mo.	Services Vice-President
EARLE W. BROWN, FPSA, 16553 Sunderland Rd., Detroit 19, Mich.	Conventions Vice-President
ALLEN STIMSON, FPSA, 400 Plymouth Ave. N., Rochester 4, N. Y.	Publications Vice-President
O. E. ROMIC, FPSA, 425 Olympia Road, Pittsburgh 11, Pa.	Secretary
CHARLES HELLER, HON. PSA, FPSA, 519 Shortridge Drive, Wynnewood, Pa.	Treasurer

### BOARD OF DIRECTORS

#### ZONE DIRECTORS

Eastern	MAURICE H. LOUIS, FPSA
	333 West 56th St., New York 19, N.Y.
Central	V. E. SHIMANSKI, APSA
	404 No. 24th St., La Crosse, Wis.
Western	FLOYD B. EVANS, FPSA
	312 S. Grand Ave., Pasadena 2, Calif.
Canadian	WALTER F. WOOD, FPSA
	500 Dominion Sq. Bldg., Montreal, Que.

#### DIVISION CHAIRMEN

Color	JOE E. KENNEDY, FPSA
	1029 Kennedy Bldg., Tulsa 3, Okla.
Motion Picture	GEORGE W. CUSHMAN, APSA
	2440 East 4th St., Long Beach 14, Calif.
Nature	AUDREY GINGRICH, APSA
	3867 Brewster Rd., Dearborn 2, Mich.
Photo-Journalism	VINCENT L. STIBLER
	410-52nd St., Brooklyn 20, N. Y.

Randolph Wright, Jr., APSA, Executive Secretary, PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa.

#### Membership

WM. G. McCLANAHAN, APSA  
Box 587, Lake Charles, La.

National Lecture Program  
DRAKE DELANOY, APSA  
50 Valley Road, Montclair, N. J.

Nominating  
JOHN G. MULDER, HON. PSA, FPSA  
Building 56, Kodak Park,  
Rochester 4, N. Y.

Publicity  
ANN M. KENDLEHART  
Bigelow Apts., Bigelow Sq.,  
Pittsburgh 19, Pa.

Recorded Lecture Program  
FRED H. KUEHL, APSA  
2001 46th St., Rock Island, Ill.

Service Awards  
NESTOR BARRETT, APSA  
1220 University Ave., San Jose, Calif.

Past President  
NORRIS HARENNESS, HON. PSA, FPSA  
30 E. 60th St., New York 22, N. Y.



- Lightweight — camera weight only 20 oz.; pocket weight (including battery) only 37 oz.
- Safe, sensitive trigger-tube operation
- Removable, interchangeable reflectors
- Wide choice of interchangeable power supplies, light units and accessories makes the Series 200 a marvel of versatility

Model A205 is only one of six models in the Ascorlight Series 200.

A205, complete with molded light unit, reflector, flash tube, carrying strap and battery case (less batteries)..... \$59.00

## 10 Reasons Why

Professional Photographers  
Choose **ascor**® For All  
Their Lighting Requirements

- 1 Ascor offers the discriminating professional photographer more than 50 Ascorlight models to choose from.
- 2 Ascor's exclusive "building-block" design permits adding and interchanging power supplies, light units and accessories to meet future requirements, without making existing equipment obsolete. Ascor equipment is designed and constructed to stand up under grueling use over long periods.
- 3 Ascor incorporates into all Ascorlights only the highest quality components, so very vital for dependable performance.
- 4 Ascor can make thousands of variations from standard light units and power supplies, giving you a "custom-built" set-up at a "mass-produced" price.
- 5 Ascor's technical and engineering staffs are available to help you solve your specific lighting problems.
- 6 Ascor, has been a pioneer and leader in speedlight research and development since 1946.
- 7 Ascor is the overwhelming choice of the world's most renowned professionals — men who demand the finest.
- 8 Ascor equipment is fully guaranteed by the manufacturer.
- 9 Ascorlight equipment is sold and serviced only by reliable, authorized Ascor dealers who are trained to help you in your selection of Ascorlight equipment.
- 10 Write for illustrated data sheets and the name of your local authorized Ascor dealer.

**AMERICAN SPEEDLIGHT CORPORATION**  
63-01 Metropolitan Ave., Middle Village 79, N.Y.

## EASTERN ZONE

### Detroit PSA Regional Getting Close

Some added features have been announced for the already splendid program of the Detroit Regional Convention May 22, 23 and 24. Rev. Boyd Little, APSA of Homer, N. Y. will speak on "Seeing Color." Morton Strauss of Cleveland, Ohio will demonstrate "Nature Picture Methods." There will also be a "Question the Experts" session with a panel of color slide competition winners. For more complete details refer to EZ News in the last two issues of the Journal.

### Bergen Movie Program

Members and guests of the Bergen County Amateur Movie Society enjoyed seeing the 10 Best Films of the British Amateur Cine-World at their March program. Earlier this year the club went on a field trip to the Fairlawn, N. J. Kodak Film Processing Laboratories.

### 8th Annual VSP Tugboat Cruise

If you are scheduling a trip to New York City in early June you must not miss the Volunteer Service Photographer's 8th Annual Tugboat Cruise aboard a big Dalzell tug made available for the VSP benefit by Mr. F. Briggs Dalzell, President of the Line. You will tour the Manhattan water front, leaving the Battery at noon on June 6 and returning to shore at 4:00 P.M. A hearty box lunch is served aboard. From here you will proceed to "shoot up" lower Manhattan, under the able guidance of Ludolf Burkhardt, noted for his fascinating winding tours of New York, probably winding up in Chinatown.

This annual event is always sold out so get your reservation in early. A \$10.00 contribution includes the tour by land and sea and the box lunch, the proceeds going to aid the organization's nationwide Hospital Rehabilitation Photography Programs. For reservations write to Volunteer Service Photographers, 113 West 57th Street, New York 19, N. Y. or call Circle 6-3965.

### New York Color Slide Club

Members of the NYCSC who submitted color slides to the last Int. Salon of Turin can be proud that their work was cited as having the highest artistic and technical quality of any of the competing clubs. This gives NYCSC first hold on a handsome trophy with a chance of permanent possession if they can repeat the feat for the next two years.—From "The Rainbow," NYCSC Bulletin.

### Missionary Work Pays Off

On February 26th, representatives of the Charleston, W. Va. CC traveled 50 miles to Huntington to attend a meeting of a newly organized club. The visitors put on a program: "Why should I join a Camera Club," demonstrating how the CCC operates. Taking the advice of the Charleston group, the Huntington CC joined the PSA. George L. Ballantine, D.R., reporting.

### C & P Telephone CC

This Baltimore PSA club loses no time in passing on interesting info to its members. Copies of the article "Color Composition"

Editor: O. S. Larsen  
70 Strawberry Hill Ave., Stamford, Conn.

by Amy and John Walker, AAPSA (Journal, Jan., 1959) were made on a duplicating machine and attached to each copy of their club bulletin.

### Boston (Mass.) YMCA CC

The small camera club may get down but should never be counted out. The Boston YMCA CC is a case in point. One of Bean-Town's most competitive a decade ago, it dropped below a dozen members when veteran members and their "public" left to join groups where the "competition was greater," a not always valid excuse. Nevertheless the club has enjoyed many interesting programs by speakers from other PSA clubs, who have willingly given their time and talents. They include Richard C. Cartwright, FPSA, George L. Lienau, Erle S. Myers and Whitney L. Standish, FPSA.

On April 14th Mrs. Anstis B. Wagner and her husband, Richard, will present their popular color slide lecture "Rhythm in Nature." The Wagners spent their winter vacation in the West Indies, completing a new show.—Wm. F. Potter, Prog. Chairman reporting.

### PSAers in the Councils

Three PSAers were singled out to be the first recipients of a newly established honor for individual contribution to the advancement of photography in New Jersey by the N. J. Federation of Camera Clubs. Albert W. Niederstadt, Robert B. Porter and William S. Suydam, APSA, received the Citations.

The Camera Guild of Kalamazoo, Mich. was recently organized. It is a council whose aim is to coordinate activities of the camera clubs in Kalamazoo. Alva L. Dorn is temporary President and Arthur J. Pugh Vice President.

Miss Marie O. Beattie of Kalamazoo, one of the organizers of the S.W. Michigan CC Council, and long editor of their publication "The Counsellor," has retired from her writing chores. Her fine efforts will be missed.—Maurice H. Louis, FPSA reporting.

### Tripod Club Plans 25th Anniversary

The Tripod Camera Club, Brooklyn Central YMCA, received its Charter to function as a Camera Club under YMCA auspices on June 14th, 1934.

### Sympathy

We extend our heartfelt sympathy to Lorraine and Les Campbell of Belchertown, Mass., in the recent loss of their son, Bruce.

### PSAers in Brief

George R. Hoxie, FPSA of Oxford, Ohio, is a member of the Editorial Board of the National Photographer, official publication of the PPoFA.

PSAer Carl Boese, charter member of the Troy (Ohio) CC has been made President and Gen'l Manager of the Troy Sunshade Co. after 32 years with the Company.

Ruth Rowe, active PSAer of New Haven, Conn. is this year's color director of the NECCC.



# THIS IS IT! IN 35MM

*The New Agfa  
Isopan Record*

Fully Panchromatic Super Speed Film

Practically Rated at

ASA 640 to 4000-  
Tungsten  
or  
Daylight



Typical Subject Matter Possible At 1/100 f.4  
with Agfa Isopan Record



Famous pros praise Agfa Isopan Record. Such famous photographers as Morris Gordon, Burt Owen, Ray Shorr and Morris Jaffee, who have tested Agfa Isopan Record, report amazing results. Here at last is a film material that to the magazine photographer opens up new vistas in available light photography, so fast that a hand held photograph

can be made by the light of a 60-watt bulb. Yet because of a distinctive grain pattern, extreme enlargements can be made from miniature negatives. No forcing or special development is necessary. The results are positively fascinating. Visit your Agfa dealer. Get a roll and see for yourself that what we claim, you will get. Available in 35mm—120 rolls and 35mm bulk.

For data sheet giving information on Agfa Isopan Record, ask your Agfa dealer or write direct to

**A G F A I N C O R P O R A T E D**

516 WEST 34TH STREET  
NEW YORK 1, NEW YORK

\*\*\*\*\*

## CENTRAL ZONE

Billy Bacon, APSA, ARPS, of Jackson, Mississippi has sent along a letter from Fred Pyle, of Biloxi, Mississippi from which the following information is taken: New president of the Gulf Coast Camera Club is PSAer Maj. Tibbs Golladay. The club meets twice monthly and uses programs from Eastman, PSA and Gulf States CCC. They also have demonstrations by members, studio nights, competitions in

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.

monochrome and color. Their judging is done mostly outside the club, this activity being arranged by the exhibit committee, also judging is occasionally done by the members in attendance. More color is shown than monochrome. Fred writes that there are no hills or mountains along the coast but "many beautiful trees, all kinds of boats, lots of flowers and some beautiful formal gardens" make up for any deficiencies in the way of mountains and hills. There are also some historic spots not far away. At times, in their color competitions, flower pictures are "a dime a dozen." In these parts a flower shot must be outstanding to rate very high. "Like what happens to many photographers, the local subject matter becomes monotonous and they think they have to take a trip to get worthwhile material for their cameras." The club is affiliated with PSA and the GSCCC. • The 1959 PSA National Convention will be held in Louisville, Kentucky (which happens to be the native state of "Yours Truly") October 8 through 10. The folks in Louisville are already at work on the convention, according to word from Mrs. Eugene B. Worth. Dr. T. Norbert Kende is general chairman, F. H. Richter-kessing is vice-chairman, L. Worth, public relations chairman and A. J. Kostolnik, chairman of the color division. • The Louisville Photographic Society installed their new officers at an "Award Banquet" on February 21 Frank H. Richter-kessing is president, Heber Johnson V.P. for the "Still section," Andrew J. Kostolnik and secretary-treasurer, Mrs. Estel Melton. Awards for the best work of the year were presented as follows: best monochrome print; Mrs. Ruby Knabe; best color slide, Mrs. Eugene B. Worth; best individually produced 8 m.m. movie, William Sims; best group-produced 16 m.m. movie was "My Kentucky," directed by Dr. T. Norbert Kende. • The Chicago International Amateur Film Festival and contest will take place at the Conrad Hilton Hotel on July 10, 11 and 12, 1959. This event will be sponsored by the Associated Amateur Cinema Clubs, Inc., of Chicago. In July this year Chicago will celebrate the formal opening of the St. Lawrence Seaway; and will be host to celebrities from all over the world. Many festivities are planned by the city and other agencies. The Film Festival and contest will be open to all amateur movie makers and will enable them to get together and take full advantage of some wonderful cinematographic opportunities. There will also be a Workshop consisting of a series of lectures and demonstrations under the supervision of many of the greatest names in amateur cinematography such as Tullio Pellegrini; George Cushman and Esther Cooke as well as numerous local celebrities. • The twenty-second annual Spring Show of the Minneapolis Cine Club will be held on May 3, 1959 at the Minneapolis Art Institute. Sunday's showing will be open to the public without an admission charge. Friday night's preview will be for members and their guests. • The PSA Regional Convention, which will be held at Minneapolis-St. Paul, Minnesota, June 19, 20 and 21, 1959 is being very

actively supported by the Twin Cities Area Council of Camera Clubs, consisting of 17 CC's. Since our last report on this Regional, the following persons have agreed to take part: Arthur W. Papke, APSA, of Western Springs, Illinois, will speak on "The Psychology of Color and Design." M. S. Davis, of River Forrest, Illinois, will discuss "Photographic Derivations." John F. Englert, APSA, of Rochester, New York will present "Camera on Nature." There will also be a showing of fifty 16 x 20 Ektacolor prints representing the work of amateurs from all over the U. S. A. • The 1959 All-Kansas Photographic Exhibition was recently held at the Wichita Art Museum. The judges were Joe E. Kennedy, FPPSA, of Tulsa, Oklahoma. Stanley D. Sohl, APSA, of Topeka, Kansas, Dr. John P. Simoni, Professor of Art at the University of Wichita and Dwight Krehbiel, Master Photographer also of Wichita. Two hundred seventeen monochrome prints and thirty-six color prints were submitted. This information comes from Henry V. Scott, of Wichita, DR for Kansas. • On March 3 the Fine Arts Camera Club of Evansville, Indiana was host to Hing Fook-Kan of Hong Kong, who is described as one of the world's leading exhibitors of pictorial photography. He is an Associate of PSA and a leading member of the small coterie of Hong Kong photographers who are famous throughout the world as international exhibitors. Mr. Kan is completely competent in the fields of landscapes, portraiture and abstracts. Arrangements for his trip to Evansville were made by W. H. Shorey, APSA. Mr. Kan's work has attracted much attention in America because of his very interesting subject material and the excellent quality of his prints. His traveling one-man exhibit, under sponsorship of PSA, has been viewed admiringly and enthusiastically by all clubs which have had the fortune to be scheduled on his itinerary. He will, no doubt, be an inspiration to all photographers who see his work. • Oklahoma CC recently had a meeting for which there was assigned competition consisting of prints and slides of "Oklahoma Recreation." An additional feature of this meeting was a set of photos with commentaries, through PSA, from Holland. It was the first showing of these pictures in the U. S. A. Mrs. J. A. Bush is Editor of "Hypo Check," the club's well planned and well executed monthly bulletin. She warned those who came to see the photographs from Holland not to forget their wooden shoes. • Excerpt from the Oklahoma Times with a Denver date line: "A woman employee of the Colorado Game and Fish department filed a \$25,000 damage suit against Eastman Kodak Co., and a Denver Camera store because her snapshots, on a trip to Europe didn't turn out. She claimed, in the district court suit, that the camera she purchased was 'so defective or deficient in quality as to render photographs that were blotched, clouded or partially invisible.' The suit added: As a result of the loss of her pictures she sustained severe emotional shock and distress and became nervous and upset; all together damage in the amount of \$25,000. John Spradling, after reading the above statements, said: 'If this suit is sustained, we've all got it made!'"

**VERSATILITY and PRIZE RESULTS**

That Only a Big Camera Can Deliver

YET COSTS LESS THAN MANY SMALL CAMERAS

**GROVER** MONORAIL CAMERA

from \$114.50

Write for Free 128-Page Photo Catalog PSA 459

**BURKE & JAMES, INC.**  
121 S. WABASH CHICAGO 4, Illinois



### END CAMERA 'SHAKE'

- Lightweight, versatile support for hand-held cameras and lenses eliminates camera movement that causes blurred pictures
- For heavy and light equipment, fits still and movie cameras, long lenses
- Built-in trigger shutter release for fast, smooth, vibration-free shooting
- Adjustable strap for your individual comfort
- Leather strap for hanging equipment from your shoulder conveniently between shots

### WITH KILFITT GRIP-POD

A product of the famous Kilfitt Optical Works, Munich, West Germany



All your dealer.  
**KLING PHOTO CORP.**  
257 Fourth Ave., New York

\$29.95



# Ways to make your Super Graphic\* Most Useful

Increase your efficiency. Use the many film accessories available for your Super Graphic or Pacemaker Graphic. Each is specifically designed to do a special job better, faster and easier. Here are some of the ways they can help you.



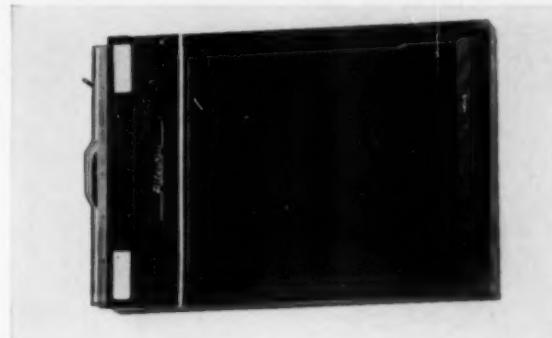
**GRAPHIC FILM PACK ADAPTER** saves you from getting "caught short" when all your other film has been exposed. Just carry one or two of these handy Adapters loaded with 12-exposure film packs for emergencies and for extra pictures. \$13.95.



**GRAPHIC ROLL FILM HOLDER** is ideal for taking color shots along with black and white. Uses inexpensive 120 size roll film. When a photo in color is unexpectedly requested, shoot on 120 and make a type "C" print. Quick, easy, inexpensive. \$27.95.



**GRAPHIC POLAROID BACK** eliminates costly retakes by giving you a "picture-in-a-minute" record of lighting and composition before shooting. If you're shooting in color, it will pay for itself in film savings. \$83.50.



**RITEWAY FILM HOLDERS** save time by saving pictures. They hold sheet film absolutely flat, positioned with precision, always exactly in the focal plane. Unconditionally guaranteed for two years. \$4.95 each.



**GRAFMATIC FILM HOLDER** . . . perfect for action and sequence shots. Most convenient method of handling sheet film ever developed! With this handy, sheet film magazine you can shoot as many as six pictures in less than 15 seconds! \$26.95.

Check the "yellow pages" for the name of your Graflex dealer. He will gladly demonstrate the Super Graphic and its many accessories. Or, for additional information write Dept. M-49, Graflex, Inc., Rochester 3, N. Y. A subsidiary of General Precision Equipment Corporation.

Prices include federal tax and are subject to change without notice.  
Slightly higher in Canada.

Trade Mark

**GRAFLEX**



# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 98 has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



**MEMBER**

No. 12



**MEMBER**

No. 9

Cuts  
Actual  
Size



**MEMBER**

No. 7



**MEMBER**

No. 5

Prices

No. 5	\$3.25	No. 9	\$3.75
No. 7	3.50	No. 12	4.25

#### How To Order:

Send your money with check or money order to Headquarters. Shipment will be made from stock.

**Photographic Society of America**  
2005 Walnut St.,  
Philadelphia 3, Penna.

## WESTERN ZONE

### Idaho in the News

There is to be another Council Convention June 13-14 at Boise, Idaho. Preparations are now in progress for a bang-up affair. Ernie Pfost is to be the convention chairman, Don Haasch will be in charge of prints and R. B. Horner, APSA, will handle the color competition. Among the special programs they are arranging are some interesting field trips.

On the competition side, the committee expects about 400 entries, with the prints claiming 150 of them.

### San Bernardino

The Lens and Shutter Club of San Bernardino, California, sent us a copy of their souvenir bulletin called "Release." It is an outstanding number with cover in color with print of "Ramona and Allesandro" which was the print of the year by Fritz Juras, one of their members. The bulletin is quite complete in content, leading off with a message by Jack C. Novak, Lt. Colonel USAF, their new president. Jack tells his readers that they should work in all phases of photography in order to get the most out of it.

Then there is a novel touch: an article by Robert L. Leatherman, APSA, in his own handwriting on "Why I Like Black and White Photography" and another "What Nature Photography Means to Me" by Burdett White, APSA, also a reproduction of his own style of handwriting.

### Eighth Annual Camera Days

John Cates, a PSAer from Lancaster, California, reports the Eighth Annual Series of Camera Days, sponsored by Los Angeles City Department of Recreation and Parks will be held during the summer months again this year. The Camera Days will be staged at the various municipal parks throughout the Los Angeles area, on one Sunday of each month of June, July, August, September and October. At the conclusion a contest will be held to select the best slides and prints of the five Camera Days. The Department will provide unusual photographic material and the events should be of interest to all vacationers.

### PSA Roundup

With more than 600 PSAers in attendance, the PSA Roundup held at Statler Hilton Hotel, Los Angeles, in February was the biggest ever. Most of the credit for the largest attendance was perhaps due to the outstanding programs with internationally known speakers.

The Roundup started early with PSAers pouring into the lobby, meeting old friends and new, a social hour that PSAers are so accustomed to everywhere.

Programs began in three rooms at ten. Pictorial, Techniques and Photo-Journalism presented a "Print Critique" with Leo Moore, APSA, as moderator. The critics were: Will Connell, Florence Harrison, APSA, and Rennie Weber, APSA. Stereo took over in the New York Room with "Mounting for Projection" by Elgya Wen-

ger and Dr. Harold Lutes, APSA, "Projection Technique" also by Dr. Lutes, "Stereo Equipment and Mounting Materials" by Max Bruensteiner, "Stereo Photography with 35mm Camera" by Dr. Duane Smith, and "Hyperstereo-Technique of Stereo Close-Ups" by K. G. Oppenheimer and Hubert Reeves.

Motion Picture, Color and Nature by Ada and Dick Bird, FPSA, ARPS, FZS presenting illustrated lectures, "Camera Trails Along Nature Trails" and "Bermudiana." Dick is the past National Chairman of the PSA Motion Picture Division.

After a splendid meal and a few minutes break, we were honored by the presence of Rev. Herman Bielenberg, FPSA, and his wife who assisted him in presenting "Footprints of the Creator" and "Colorful Melodies," a tremendous program that he is giving to PSAers on tour throughout the Western states.

Claude Brooks will be the new chairman for the 1959 Roundup committee for Southern California. Others of the committee are R. Chalmers Graham, treasurer; Nellie L. Lloyd, registration; Eugene Smith, membership; Oliver Rockwoog, printing; Larry Foster APSA, vice chairman; Elva H. Hayward, executive secretary; Ed Jones, publicity; Alice Cleaveland, hospitality; and Floyd Norgaard, APSA, ex-officio.

### Creative Photography

The Colorado Council of Camera Clubs during the winter months devoted some of their workshop meetings to close-up photography and featured talks on this subject by Barrie H. Bieler and Jim Milmoe. This was followed by shooting sessions.

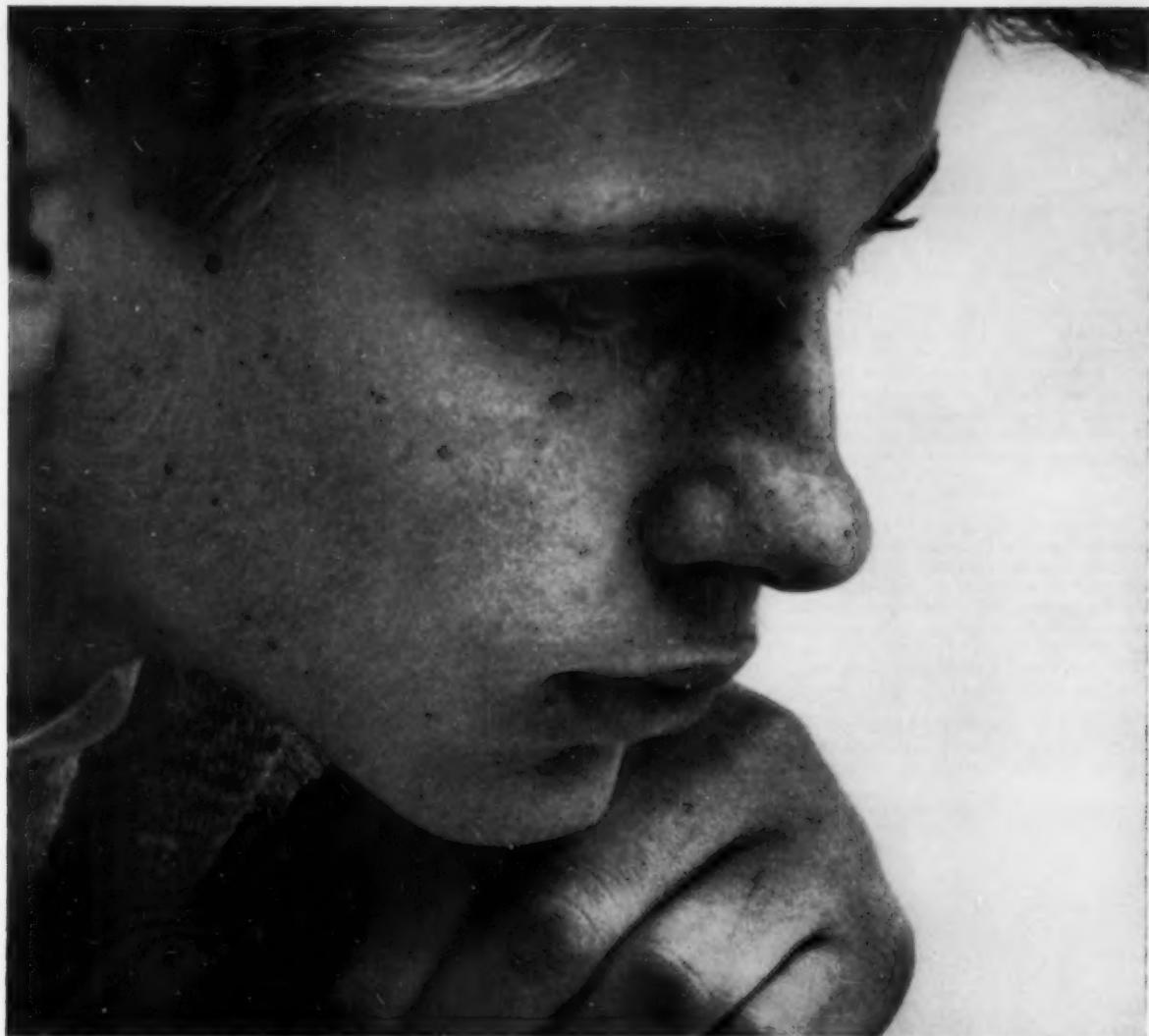
Jim Milmoe is giving a course in creative photography at the University of Colorado, Denver, this spring. With the election of Miss Evaline Olson, the Council has its first woman president since its organization in 1946.

### News from the Northwest

f/67 CC embellishes its monthly bulletin, "Short Exposures," with humorous drawings by a comparatively new member, John O'Keefe. How about joining PSA too, John? Another member, Ruth Davison, nature enthusiast, is ready and willing to give information to those interested on how to procure living butterfly and moth cocoons, thereby promoting easier nature photography.

Several Washington clubs are planning to send print and slide entries to Film Pack CC's annual NCCC club competition this spring in Vancouver. Among them will be Yakima CC, Bremerton CC, and Seattle Photographic Society. Seattle PS has scheduled a March program on "How to Plan and Take Those Vacation Pictures." This active club also has its own 1958 Annual now in process; and is again conducting its regular spring international salon.

The monthly bulletin put out by Spokane CC differs from most others in that it has two sections: colored paper for "The Color Clique," and white for the print division—Winnie Van Sickle reporting.

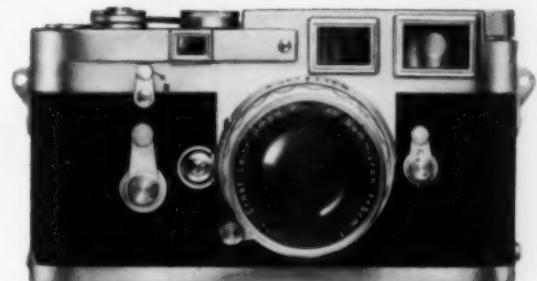


## ...when the boy's dream becomes the man's reality

It is no coincidence that Leica is the dream camera to the boy of today just as it was to the boy of the 1920's. For time has favored the Leica with dramatic testimony to its quality and versatility.

Today's Leica is endowed with an array of modern features, making it easier than ever to enjoy the most important feature of all—Leica quality! Both the Leica M-3 and the new M-2 feature automatic, multiple-frame viewfinders with automatic parallax compensation—and are available with the new 50mm dual-range Summicron f/2 lens (with focusing and parallax compensation down to 19").

See and try the Leica M-3 and M-2. You'll be surprised how easily you can harness Leica quality, how quickly it will make its presence felt in your pictures. Illustrated folders on the Leica M-3 and the new Leica M-2 are available from your Leica-franchised dealer or E. Leitz, Inc., Dept. 300.



### LEICA: lifetime investment in photography

Leica M-3 with Dual-Range Summicron f/2 lens, \$438.00; the new Leica M-2 with Dual-Range Summicron f/2 lens, \$384.00; both available with a wide assortment of Leitz lenses in focal lengths from 21mm to 400mm.



E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N.Y.  
Distributors of the world-famous products of  
Ernst Leitz, GmbH, Wetzlar, Germany; E. Leitz Canada Ltd.  
LENSSES • CAMERAS • MICROSCOPES • BINOCULARS

## Toronto Movie Project

Some two dozen or more Toronto Movie Clubbers have been putting themselves to work on a comedy project "Father's Lucky Day." Reason. They're determined to retain the trophy won last year. Have been working week ends on the new picture since last fall, hoping to make it funnier and better than the 1958 award winner "Love in Bonds."

While a Club project, the idea is sparked by Canada's MPD Director, Jack Ruddell. Over his signature, about one-third of the total February edition of TMC's bulletin "Shots and Angles" is devoted to selling the idea of becoming individual members of PSA. If more CC's did this we'd be going places faster.

## Montreal

Following the showing of PSA's recorded lecture "Lighting Glass for Photography" by June Nelson, Montreal CC members enjoyed a shooting session on glass photography so putting June's ideas to work right away. A bright, show 'em how, then put 'em to work idea of Program Chairman Gino Maddalena, PC's of other Clubs using PSA recorded lectures might advantageously do likewise.

Incidentally, Gino Maddalena has recently become General Secretary for Canada of all PSA International Portfolios.

Editor: Rex Frost, FPSA  
37 Bloor St. W., Toronto

Wish him luck, folks, and give him your fullest cooperation. In recent years, this job has proven a most frustrating assignment because of failure by some circuit members to keep the folios rolling on time.

ZD Wally Wood has been elected a member of the Honorary Pictorialist Society, which, founded in 1951 admits pictorialists of unusual distinction in exhibition work, those, for instance with 500 or more acceptances since 1939, or from the top ten in annual who's who ratings. The HPS now numbers 113 members. Wally Wood shares his honor with five other Canadians. As Montreal Cameragrams puts it . . . "Congratulations Wally for having attained this singular distinction, for in bringing recognition and glory to yourself, you also provide a certain glow in which the M.C.C. takes pride in basking."

## Toronto

Yousuf Karsh, Ottawa, Audrey Gingrich, Detroit, and Ludwig Kramer, Pleasantville, N. Y. were guests of honor at the annual judges' banquet of Toronto CC, following the judging of Toronto's International monochrome, pictorial and nature slide exhibitions.

Ludwig Kramer lectured to a combined meeting of some 600 members of Kodak Heights CC and Toronto CC. A most successful evening.

Cliff Pugh, Hon. Pres. of Toronto CC,

and one of Canada's leading slide exhibitors, has been invited to present his lecture "People as I see them" at PSA's National Convention at Louisville, Ky., next October.

## Victoria, B. C.

The annual meeting of Victoria CC elected Sam Marling as President. Last fall, Sam and his wife, taking the long, long motoring trail towards Toronto, turned their car upside down in mid-Saskatchewan, and were fortunate to escape with nothing more than a personal shake up. They came through to Toronto by train, picking up the car on their return when repairs had been completed.

In what Victoria's "Close Up" describes as extremely close—a photo finish, Jim McVie took the 1958 Robinson Trophy for highest aggregate in color. Marion Fawdry picked off the Jus-Rite cup, for best slide of the year. Jim McVie took 1st and 2nd places in the January print competition. February programming enabled Victorians to enjoy Al Renfro's recorded lecture, The Charm of Minute Creatures.

## Chatham, Ont.

Aggressive workshop programming continues in black and white, color and movies at home meetings arranged by Chatham CC. March general meeting featured six amateur movie reels, known as the Top of the Ten Best for 1958, all being award winners from that year's PSA International Cinema competition.

As one of 7 members of the Federated



*"The Hasselblad has been my constant companion since its appearance 13 years ago. It is a remarkable concept, functioning between the immediate fluency of the 35mm and the severe rigidity of the classic view cameras. Interchangeable lenses and backs eliminate the need to carry three or four cameras, while the magnificent Zeiss lenses leave nothing to be desired in optical quality and performance. I take a real pleasure in adding my unqualified praise to the general approval of Hasselblad cameras."*

*—Ansel Adams*

# Ansel Adams

*The new Swedish Hasselblad 500C is a 2 1/4 x 2 1/4 single-lens reflex, fully synchronized for flash and strobe, with speeds from 1 to 1/500th seconds. Automatic diaphragms have coupled EVS system. With Zeiss Planar 80mm F:2.8 lens, \$489.50 (inc. F.E.T.)—or \$22.03 a month on easy new Pennies-A-Day Pay Plan. Write today for literature and name of nearest dealer. PAILLARD Incorporated, 100 Sixth Avenue, New York 13, N. Y.*

**HASSELBLAD**

Western Ont. CC's, Chatham has been actively campaigning for support of the Federation's 4th Invitational Salon of Photography, being staged during April at Chatham Public Library, under Chairmanship of Ken Cucksey.

#### Nature Division Appointment

Mary Ferguson, Toronto, has been officially named the Nature Division Representative, for Canada. For several years, she has been top Canadian exhibitor in the nature slide internationals. Is an exceedingly vigorous member of Toronto Guild for Color Photography and can be counted on to give active stimulation to PSA nature interests in this country. Her address, 76 Kilbarry Road, Toronto, Ont. Congratulations, and best wishes for success.

#### Saskatoon

Program Chairmen in search of unusual ideas might take note of a recent activity of Saskatoon CC whose members were enabled to visit local police headquarters (Identification Branch) where they were shown some of the techniques of police photography. As the SCC Bulletin said . . . "Hope to see you Wednesday. Come and be fingerprinted."

Saskatoon has also published recommendations of a Committee appointed to revise club competition regulations, following an extensive survey. This is a reminder to many CC's across country of the periodic need to review and bring club contest arrangements up to date.

## SOUTH OF THE BORDER

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D.F.

#### Uruguay

Eduardo Defey has been awarded a ONE STAR rating by SD, being the 2nd Stereo Star Exhibitor in the world, outside of U. S. A.

#### Cuba

Abelardo Rodríguez, one of top workers in B. & W. in Cuba, presented recently in Havana, under Cuban Kodak sponsorship, a collection of prints of his recent trip to N. Y.

#### Mexico

Mrs. Isabel Walmsley, ARPS, of Christchurch, New Zealand, presented a slide sequence about her country, before CFM's membership meeting last Feb. 19th.

#### Exhibidores Estrella al Sur de la Frontera

**Black & White**                                    **Blanco y Negro**  
4 Star (4 Estrellas) : Pedro Calheiros, José Oiticica Filho, Brazil.

3 Star (3 Estrellas) : Ing. Mario Sabaté, APSA, Manuel Ampudia, APSA, Francisco Sobrino, México; Angel de Moya, Hon. PSA, FPSA, Jorge Figueiroa, Cuba; Bernard M. Acosta, Costa Rica.

2 Star (2 Estrellas) : Hugo Ferreira, Bra-

zil; Aberaldo Rodríguez, Cuba; Lic. Juan Martínez Rogel, México.

1 Star (2 Estrellas) : Antonio Martí, José Nieto, Chile; José Turu, Mexico; Esteban A. de Varona, Costa Rica.

#### Slides

#### Transparencias

4 Star Color (4 Estrellas) : J. L. Zakany.  
3 Star Color (3 Estrellas) : Angel de Moya, Cuba; Frank Fernandez, México.

1 Star Color (1 Estrella) : Antonio Ollé, México.

2 Star Nature, Stereo (2 Estrellas Naturales y Estereo) : J. L. Zakany, México.

1 Star Stereo (1 Estrella) : Eduardo Defey, Uruguay.

#### Uruguay

Eduardo Defey ha sido reconocido como el 2º Exhibidor Internacional Estrella (Una) en el mundo, fuera de los EE. UU.; por la Sección de Estereoscopia de la P. S. A.

#### Cuba

Abelardo Rodríguez, uno de los primeros en B. y N. de Cuba, exhibió recientemente en la Habana, bajo el Patrocinio de Kodak Cubana, una colección de fotos tomadas en su viaje a Nueva York.

#### Mexico

La Sra. Isabel Walmsley, ARPS, de Christchurch, Nueva Zelanda, exhibió en Feb. 19, una serie de transparencias documentales de su país, ante los socios del Club Fotográfico de México.



*Interchangeable lenses, film backs and viewers mean you can set this single-lens reflex up for every possible assignment in 7 seconds. Switch from color to black and white in mid-roll . . . change lenses at will . . . add magnifying hood or sports viewer as needed.*

# 15 Cameras in one!

New model 500C features Synchro-Compur shutter, automatic diaphragm, and coupled EVS system. With Zeiss Planar F:2.8 lens, from \$489.50. As low as \$22.03 a month on new "Pennies-A-Day" Plan. Write for literature and name of your nearest dealer. PAILLARD Incorporated, 100 Sixth Ave., New York 13, N. Y.

**HASSELBLAD**

# PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

## Just Released

27. **Let's Change the Subject**, by Dr. C. F. Cochran, APSA. This RLP Lecture will be of equal interest to the monochrome worker and the color enthusiast. Doc tells and shows us some of the multitude of ways either color slides or monochrome prints may be manipulated [changed]. You will see many examples of how better pictures were made by this manipulation. A sparkling 50 minute taped commentary by Doc accompanies the 65 slides.

20. **Photography Is An Art**, by Angel De-Moya, Hon. PSA, FPSA. This famous Cuban Pictorialist presents samples of his work to prove his point. The Lecture is liberally sprinkled with monochrome prints made by the control processes. The 64 monochrome slides are accompanied by a 45 minute commentary.

13. **Birds In Color**, by Warren H. Savary, FPSA. Be sure you bring your wife along for this lecture. If you are not a nature fan now you will want to try your hand after seeing Warren's bird pictures in vivid color. 58 slides in color with a 55 minute tape.

6. **Comments On 100 Prints from the PSA Permanent Print Collection**, by J. Elwood Armstrong, FPSA. This Lecture is a must for serious monochrome workers. Examples of the work of photography's "Great", "Near Great", and "Immortals" are in this well presented program. 100 monochrome slides accompany the commentators 60 minute tape.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt  
Director of Distribution  
Woodhull, Ill.

# Recorded Lectures

Editor: Charles L. Martin  
Route 3, Box 432  
Excelsior, Minn.

For years we have been judging salons, or viewing salons which were already judged, in which the work of the "Big, Blue, and Glossy" group kept popping up. Almost invariably these prints were immediately selected for exhibition in all salons which I have had the pleasure of judging. Primarily because the judges were so impressed with the pictorial excellence and the flawless technique of the makers.

Now the secret is out! The Recorded Lectures Program's latest release by Earle W. Brown, FPSA, describes the technique in detail. And, appropriately enough, it is called "BIG, BLUE, AND GLOSSY."

Few of our readers will need any introduction to Earle. For he is well known nationally as Past Director of the PSA National Lecture Program. And, currently he is PSA Vice President in charge of Conventions. He has also served on many print juries, is the author of innumerable articles, and is very well known for his work in the Photo Guild of Detroit.

Unlike some of the other "How To Do It" presentations in the Recorded Lectures Series, this lecture is not designed for the "Baby Brownie Shooter." It is assumed by Mr. Brown that his audience has already absorbed the basic know-how of a photographic darkroom. From that point, he carefully takes you step by step through the complete preparation of a "Big, Blue, and Glossy."

Thus, this program is bound to appeal to the Camera Club Members who have been asking for something a bit more technical. Something which would give them a greater challenge.

And, the challenge is certainly here! For, in addition to a step by step presentation of techniques, this is a program which will hold the audience spellbound in its presentation of magnificent photographs.

The Lecture is actually divided into three phases. Although, the first two are so closely tied together as to make the show flow very smoothly.

The first portion is devoted to a discussion of why "Big, Blue, and Glossy" prints are particularly suitable for certain types of subjects. There is a constant showing of prints which the author has produced in the past. The lecture moves smoothly into the technical phase. It shows, in detail, the chemicals and equipment necessary for producing these prints. And, it also presents the step-by-step procedures of toning, drying, trimming, mounting, etching, spotting, and polishing. Many tricks valuable to the salon exhibitor, including the techniques of waxing, polishing, and titling of prints, are offered. Particularly impressive is the fact that the author has taken pains to produce his blue toner formula on a special slide which is held on the screen long enough for the audience to copy down.

The third, and final, phase of the Lecture is actually a separate part; and, is entirely oral with no slides. This part consists of a fifteen minute "Bull Session" between Earle, Dr. John W. Super, FPSA, and Laverne L. Bovair, FPSA. The "bull session" is almost as interesting as the Lecture itself. Particularly because of its informality. All together the show runs some fifty minutes, and is brilliantly illustrated with 78 slides depicting, as we have indicated, some of the finest photographs it has ever been our pleasure to view.

This is a program flawless in recording and presentation technique. And, is most worthy of the serious consideration of any program chairman.

Copies of this Lecture are now in the hands of your local area RLP Distributor on a first come, first serve basis. Why not get your order in early to see the latest Recorded Lectures Program release. Lecture No. 29 BIG, BLUE, AND GLOSSY by Earle W. Brown, FPSA.—Reviewed by Wm. G. McClanahan, APSA.

## Silver

No decision yet on the reprint of Lou Gibson's "Thoughts Into Silver" although several other publications have reviewed it and express hope that we reprint it. Several teachers, both here-and overseas, want it as textbook material. We also have learned that many who want it still left it up to George. It is not too late to indicate your desire for it by postcard to the Journal office.

## MEMBER'S DECAL

MEMBER



This line drawing does not do justice to this beautiful decal. In tasteful colors of gold, blue and white, it can be used on your window, car, cameras and carrying cases. It identifies you as a member of the largest photographic society. Easy to apply, instructions on every decal.

6 for \$1

Sold only by

Photographic Society of  
America

2005 Walnut St.  
Philadelphia 3, Pa.

## PSA Calendar

May 22-24 Detroit Regional Convention, Detroit, Mich. Registration: Lucile D. Born, 468 Kitchener, Detroit 15, Mich.

June 5-7 Northwest Regional Convention. Info: Charles W. Getzandaner, APSA, P.O. Box 72, Forest Grove, Oregon.

June 12-14 San Antonio Regional Convention. Info: Robert L. Collier, 1619 W. Huisache, San Antonio 1, Texas.

June 19-21 Minneapolis-St. Paul Regional Convention. Info: Ralph W. Braun, 4204 41st Ave. S., Minneapolis, Minn.

Oct. 7-10 PSA National Convention, Louisville, Ky. Info: Dr. T. Norbert Kende, APSA, 98 Valley Rd., Louisville 4, Ky.

### Related Events

May 23-24 CICCA Week-End Conference, Abraham Lincoln Hotel, Springfield, Ill. Info: Evelyn Robbins, APSA, 2417 S. 11th St., Springfield, Ill.

### Errata

One of those gremlins struck again last month and really jazzed up the spelling of Frank Noftsinger's name, converting him to Noftziger! How it happened we'll never know, but it did and we are very sorry, Frank. Won't happen again.

### Services

As always happens after a change in administration in the Divisions, there have been many changes in the Services Directory. Be sure you consult the latest Journal before writing. Some new services have been added, too. In a recent instance a member seems to have written to every one from Pres. Phegley on down the list, except the person listed each month. In this case the service has been operated by the same man for five years.

### Salons

We receive two types of complaints about salons. First, that they are not listed early enough to get the forms, or to send prints. Second, that club members don't know about them.

In the first case there are two or three instances each year, one of them this month where a salon notice is received so late it is of little practical value. Assuming that some members have received direct notification and entry forms, the notice is printed so that you will know it is an approved salon and credit will be given in Who's Who. The more common case is like the one we had last year where the member cited a specific salon as being listed too late for use. The listing he complained of was the ninth consecutive listing of that salon. He just hadn't looked earlier, or else specialized in looking up only the last gasp listings.

If club members don't see the list-

ings, it is because their own officers hide the Journal. We have suggested several times that the salon listings be cut out each month and posted in the meeting room where the members can consult them. Best bet is for the club member to join PSA and get his own copy of the Journal.

### Baumgaertel Medal

The creation of a special award medal in the name of the late Karl A. Baumgaertel, Hon. PSA, has been announced by his home club, the Photochrome Club of San Francisco. It was given for the first time during the 15th San Francisco Color International for the most pictorial color slide of Karl's favorite subject "Water Reflections".

### Picture Market

Ansco is interested in purchasing any outstanding pictures, 2 1/4" square or larger, b&w or color, that you have made on their material. Outright sale will bring you the prevailing market price. Submit your entries to James K. Murphy, Art Director, Ansco, Binghamton, N.Y. A model release will be required for the pictures purchased.

### International

It was a South African IGY team which made the first photograph of a U.S. satellite. Nothing like sitting on the aiming point!

PSSA has formed a Colour Division planned along the service lines of PSA's CD, with John Geldard of Box 1594, Durban, S. Africa as Chairman.

PSAer Kin Bensusan passes on the word that new and cheaper method of aerial survey of reasonable accuracy has been devised by a former RAF fighter pilot, now a South African aerial photographer, Terence Spencer.

## PSA TIE CHAIN



Just the thing for sports wear or dress occasions, gold and blue, the PSA colors, identifies you at a glance as a PSA member. Makes a nice gift at any time and a special sort of award for contests. Sold only to PSA Members.

**\$2.25**

*Sold only by*

**Photographic Society of America**

2005 Walnut St.  
Philadelphia 3, Pa.

# camera

**english edition**

*the monthly international magazine for photographic art and science.*

*'Camera' deals with all branches of photography and their applications in relation to present-day development. In its pages the most diverse subjects are compared or contrasted on the plane of ideas and of facts, of aesthetics and of practice.*

*has won a place in the specialist press as an indispensable review for all organisations as well as for all individuals interested in the manifold aspects of photography as much from the viewpoint of creative work and technical methods as from that of application and utilization.*

*Subscription in U.S.A. is \$4.50 for 6 mos., \$8 for 12 mos. May be placed with K. Heitz Import Co., 480 Lexington Ave., N. Y. 17 or Rayelle Publications, 76 W. Chelten Ave., Philadelphia 44, Pa.*

# Deep in the Heart of Texas

## The San Antonio Regional Convention

### June 12-14, 1959



The Alamo

There are few cities that can match the spectacular scenery of historic San Antonio, Texas. On June 12-14, 1959, photographers from everywhere are invited to a giant PSA Regional Convention, combined with the annual Gulf States Camera Club Council's Convention.

San Antonio's Alamo, often designated the "shrine of Texas liberty," was established in 1718 and today offers a sharp contrast to the nearby modern skyscrapers. Within walking distance of downtown will be found famous zoological gardens, and the San Antonio River winding along beautiful shores through the very heart of the city.

Nearby are several Spanish missions—excellent for pictorial studies in either black and white or color. Some are in ruins, while others are excellently preserved—all offering unusual photographic possibilities.

The Convention opens with registration at the Witte Museum, Friday afternoon, June 12. Following registration there will be a tour through Brackenridge Park, the Sunken Gardens, and the San Antonio Zoo. Evening entertainment includes a chuck wagon dinner at the Lone Star Brewery, and a photographers' tour through the famous "Buckhorn" saloon.

Registration will continue through Saturday morning, followed by the formal opening of the convention and talks by Kodak's Frank Pallo, Ansco's James McMillion, W. A. Bacon, APSA, Gilbert Barrera, who is feature photographer for the *San Antonio Light*, Billo Smith, Master PPA, and several other well-known experts in the photographic field.

On Saturday afternoon convention-goers can tour to the Alamo, San Jose Mission, the Governor's Palace, and other places of interest, by special bus.

As a special treat on Saturday evening, there will be a short boat trip on the San Antonio River to La Villita, where a Mexican supper will be served. Following supper, the convention committee has arranged for a special walk along the river banks in downtown San Antonio, with models in costume at all points of interest.

There will also be program high-



San Jose Mission

lights on Sunday and, for those who do not have to hurry home, an informal series of field trips to other points of interest.

Special exhibits of prints, such as those entered in the annual Gulf States Camera Club Council competition, a color-print exhibit featuring 40 Ektacolor Prints which represent the high level of achievement of top United States photographers, and more than 150 prints made by the amateur photographers of San Antonio, will be on display.

Everyone is invited for a weekend of photo fun and rewarding programs. For more information and registration blanks, write immediately to: Robert L. Collier, 1619 W. Huisache Avenue, San Antonio 1, Texas. Don't wait—do it now!

## Questions and Answers

By John R. Kane

Q. I have been told that for portraiture a long focal length lens will give better perspective than a short focal length lens. I have two questions, (a) Is this true? (b) What is a long focus lens?

A. Perspective is not a function of the focal length of the lens but depends on the distance of the object being photographed. It is true, however, that portraits taken with a long focus lens will probably have better perspective characteristics than those taken with a short focal length

lens. This is due to the fact that the use of a long focus lens allows the photographer to work farther away from the subject and still obtain a reasonable image size. Portraits taken at the same distance with a short focus lens would have the same perspective but the image size would be unreasonably small.

In answer to your second question we must first define a normal lens. This is generally considered to be one with a focal length approximately equal to the

diagonal of the negative. A long focus lens then has a focal length longer than the diagonal of the negative.

Q. What is gas burst agitation?

A. Gas burst agitation refers to an agitation system used mostly by professional processors who handle a large volume of work in relatively large tanks. It consists of periodically releasing or producing a burst of bubbles from a distribution at the bottom of the tank. This burst of bubbles disturbs the processing solution causing the waste products of the development to be displaced from the surface of the film and be replaced by fresh solutions. Nitrogen gas is usually used in developer solutions to prevent oxidation, however air may be used in other solutions such as shortstops. Gas burst devices are commercially available for tanks as small as 3½ gallon capacity.

# Minneapolis-St. Paul Regional Convention Highlights

On June 19-20-21, a giant PSA Regional Convention will be in full swing at the Radisson Hotel in Minneapolis, Minnesota. Here in the Land of 10,000 Lakes—and as many picture opportunities—the programs have been selected with wide variety to provide interest for all. The theme: *Something for Everyone!*

In effect, each field of photography will be represented in a star-studded lineup of outstanding program highlights. So, if you enjoy photography . . . if you want to take better pictures, and if you would like to meet and know other photographers—mark your calendar for June 19-21.

Write directly to Ralph W. Braun, 4204 41st Avenue South, Minneapolis, Minnesota, for complete registration information. Here are some program highlights guaranteed to convince you that the Minneapolis-St. Paul Regional Convention should be included in your vacation itinerary.

## MAKE THEM BIGGER, MAKE THEM BLUER,

**AND MAKE THEM GLOSSIER** If you have a hankering to gain salon success—here's the answer! The program is to be presented by the Big Blue and Glossy Committee of Detroit, consisting of **Gilbert Lehmbbeck, APSA**, **Earle W. Brown, FPSA**, **Leta Hand, APSA**, and **Lyall Cross, APSA**, and will be of special interest to all monochrome-printmakers and salon enthusiasts. This well-known and able group of experts has promised to divulge many of the secrets that have helped Detroit Photo Guild members consistently achieve acceptances in photographic salons throughout the world.

**TOPS IN PHOTOGRAPHY.** During the Regional Convention, 250 of the top prints and slides for 1958 will be displayed. This is the PSA Tops Show, and includes pictorial, nature and color.

**THE PSYCHOLOGY OF COLOR AND DESIGN.** Here's a subject that every color enthusiast should know more about. **Arthur W. Papke, APSA**, of Western Springs, Illinois, is well known throughout PSA circles and has been particularly active in the Chicago area as a lecturer, teacher, judge and exhibitor.

**PHOTOGRAPHIC DERIVATIVES.** Two projectors and two screens are used in this presentation to graphically show some of the helpful techniques useful in making bas-reliefs and other photographic derivations. Those who attended the PSA National Convention at St. Louis will no doubt remember **M. S. Davis**, of River Forest, Illinois, who will present the show.

**COLOR COMES TO THE PHOTOGRAPHIC SALON.** Throughout the entire convention, forty salon-size Ektacolor Prints, by leading photographers throughout the country, will be on display to illustrate the high level of achievement attained through use of the relatively new color negative.

**THE RELATIONSHIP OF PHOTOGRAPHIC ART TO OTHER ART FORMS AND TO THE SCIENCES.** **Dora Sorenson Nallieck**, of Minneapolis, Minnesota, will show the amazing relationship that exists between art and science in slides illustrating engineering feats, sculpture, paintings, and picture taken through the microscope.

**CAMERA ON NATURE.** **Jack Englert, APSA**, from Kodak, in Rochester, New York, has combined color slides and movies for exciting glimpses of nature life in various sections of the USA. While the presentation is designed for those interested in more effective nature pictures, the value of simplicity, arrangement, subject matter, and impact in pictures is dramatically discussed and illustrated. Thus, Jack Englert's show promises to be of interest to all.

**CONTEST.** There will be a photographic contest open to everyone registering for the convention. See your pictures judged and listen to expert commentary.

**GLASSWARE ABSTRACTIONS.** **Conrad Emanuelson, APSA**, of Chicago, Illinois, will give a talk especially designed to arouse the table-top enthusiasts in all photographic media. Everyone, after seeing and hearing this well-known speaker will want to try their hand at this most creative form of photography. Because emphasis is placed on the artistic aspects of table-topery, the program is a must for all!

**SATURDAY EVENING BANQUET AND PHOTOGRAPHIC PROGRAM.** This will be a surprise "package," and will be an excellent opportunity to renew old acquaintances and make new friends.

**FIELD TRIP.** On Saturday morning a



John F. Englert, APSA, to show what can be done with movies and slides when Nature is the subject.

guided field trip to points of photoscenic interest is planned within the Minneapolis-St. Paul region. The twin cities offer 10,000 acres of parks, with a special one devoted exclusively to wild flowers.

## HOTEL REGISTRATIONS.

The headquarters for the Regional Convention will be at the Radisson Hotel in Minneapolis. All rooms have either bath or shower and rates are inexpensive: one person, \$6 to \$12.50; two persons, \$8.50 to \$15; twin beds, \$13 to \$20; suites, \$27.50 and up. Make hotel reservations with Mr. Ernest Meshler, Hotel Radisson, 45 South Seventh Street, Minneapolis, Minnesota.

## REGISTER EARLY!

Obtain registration forms by writing to: **Ralph W. Braun, 4204 41st Avenue, Minneapolis, Minnesota.**



**BIG, Blue and Glossy team from Detroit.** (L. to R.) **Gilbert Lehmbbeck, APSA**; **Earle W. Brown, FPSA**; **Mrs. Leta Hand, APSA**; **Lyall F. Cross, APSA**. They'll reveal their secrets at the Regional.

# Travel Check-Off List

*A great help in planning  
your next photo trip.*

*By Ed Cismondi*

The following is intended to be the most comprehensive list ever published of items a photographer might need in planning a photo trip, large or small. Items have been broken down into logical groups for quick reference. This

complete listing should serve as a reminder assuring you that you have not forgotten a thing. Merely go over each item by groups and note what is wanted for your particular requirements.

## **Cameras**

Color Slide  
Black & White  
Color Negatives  
Polaroid  
Sub-Miniature

## **Supplies**

Color Slide Film  
Black & White Film  
Negative Color Film  
Polaroid Film  
Sub-Miniature Film  
Flash Lamps  
Extra Batteries, Strob, etc.  
Lens Tissue  
Lens Cleaning Fluid  
Flood Lamps  
Spot Lamps

## **General Equipment**

Gadget Bags  
Camera Cases  
Lens Cases  
Pocket Tripod  
Large Tripod  
Clamp-Pod  
Pan Head  
Ball-Socket Head  
Extra Magazines & Backs  
Film Holders  
Changing Bag  
Film Loader  
Film Trimming Template  
Empty Cartridges  
Film Cassettes  
Film Pack Adapter  
Cut Film Magazine  
Panorama Head  
Level Device

## **Accessories**

Filters, Black & White  
Filters, Color  
Filter Cases

## Neck Straps

Wrist Straps  
Lens Shades  
Polaroid Filter  
Polaroid Viewer  
Cable Releases  
Diffusion Disk  
Monochromatic Viewer  
Lens Caps  
Adapter Rings  
Retaining Rings  
Step-up Rings  
Self-Timer  
Pocket Rangefinder

## **Exposure Accessories**

Reflected Light Meter  
Incident Light Meter  
Booster Cells  
Grids & Disks  
Meter Case  
Neck Cord  
Grey Cards  
Exposure Note Book  
Exposure Computers  
Color Temperature Meter

## **Lens Equipment**

Telephoto Lenses  
Wide Angle Lenses  
Supplementary Lenses  
Adapters  
Viewfinders  
Front & Rear Lens Caps  
Camera Dust Caps

## **Close-Up Equipment**

Bellows Device  
Extension Tubes  
Reflex Housing  
Magnifier  
Supplementary Lenses  
Parallax Correcting Close-Up Sets  
Auxiliary Reproduction Devices  
Optical Close-Up Attachments  
Tape Measure  
Effective Aperture Guide

## **Flash Equipment**

Flash Unit  
Strob Unit  
Extension Units  
Slave Unit  
Flash Shields  
Test Lamp  
Extension Cords  
Various Lamp Adapters  
Guide Numbers

## **Flood Equipment**

Aluminum Reflectors  
Spot Lights  
Stands  
Boom Light  
Diffusion Screens  
Barn Doors  
Snoot  
Extension Cords  
Voltage Control Unit

## **Miscellaneous**

Pencils & Notebook  
Jewelers Screwdrivers  
Pen Light  
Waterproof Bags  
Airtight Containers & Silica Gel  
Camera Import Certificates  
Film Mailing Bags  
Camera Brush  
Notes & Information on Area  
White Reflector Board  
Lens Brush  
Air Syringe  
Instruction Manuals  
Binoculars

One should consider taking along an extra camera on any trip where photos might be difficult to retake. You cannot disregard the possibility of mechanical failure of your equipment, or perhaps an accident. Keep this list for future reference.

**Check-Off Number One: SHOOT At Least 10 Rolls with any  
new film, camera or exposure meter before leaving.**



I used to  
make  
beautiful  
prints  
on 15  
kinds  
of paper . . .

Now my prints  
are even more  
beautiful—  
and I only need  
one box of  
Polycontrast.

## THE SWING IS TO KODAK POLYCONTRAST PAPER

...because Polycontrast gives you extra convenience plus extra quality—at no extra cost

With *one* box of Polycontrast Paper in your darkroom, you're set to print all *four* conventional contrast grades . . . plus three *half-grades* you can't even buy. Your paper supply is complete as long as there's one sheet left in the box . . . no odd grades going stale . . . no stack of boxes to shuffle. What's more, you can buy the economical large packages, since you need only one at a time.

Polycontrast—and its faster brother, Kodak Polycontrast Rapid Paper—comes in all the usual sizes and in your favorite surfaces, single- or double-weight. Gives your prints rich, dense blacks, clean shadow detail. Tones beautifully.

Your Kodak dealer has Polycontrast Papers in stock—the printing filters, too. See him now—and join the swing to Polycontrast.

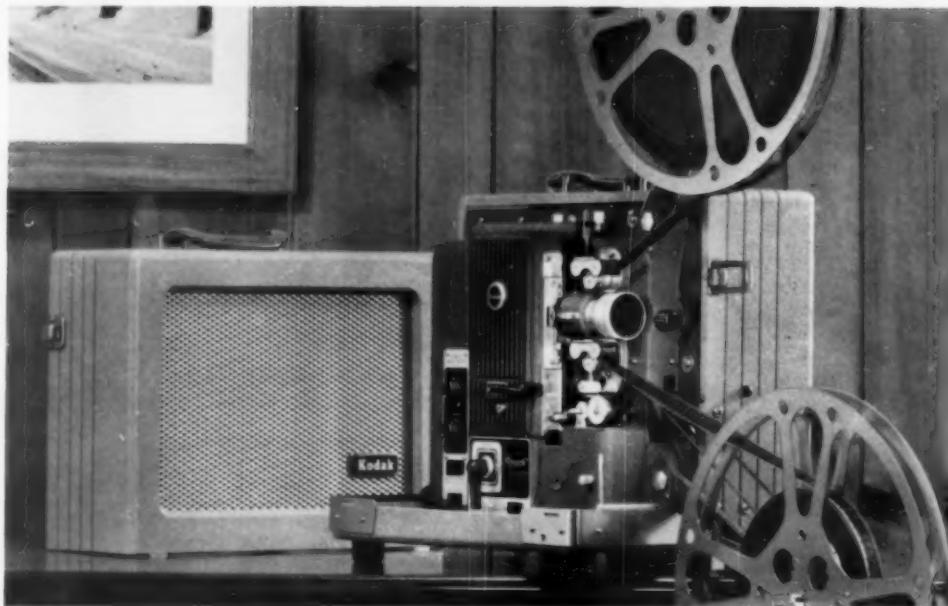
**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**



**Kodascope Pageant  
Sound Projector,  
Magnetic-Optical,  
Model MK4**

With 2-inch f/1.6 Kodak Projection Ektanon Lens, 750-watt lamp, 10-watt amplifier, 2,000-foot film capacity, built-in 8-inch speaker, microphone, lifetime lubrication. Complete in a single case, \$850.



**Kodak Pageant  
Sound Projector,  
Model 8K5**

With 2-inch f/1.6 Kodak Projection Ektanon Lens, 750-watt lamp, baffled speaker, 8-watt amplifier. Only \$429.

**BOTH PAGEANT PROJECTORS OFFER THESE**



**EASY TO USE**

Permanently attached reel arms fold out, with belts attached, for easy setups. Only five threading points.



**EXTRA-BRILLIANT  
SCREENINGS**

Straight-line optical system provides maximum screen illumination with 750-watt lamp. 1000-watt lamp can be used for "extra-long throws."



**CORNER-TO-CORNER  
SHARPNESS**

The f/1.6 lens has a built-in field sharpener, assuring needle-sharp images, corner-to-corner. No fuzzy or soft areas on the screen.

# Two great Kodak Projectors for 16mm sound shows

## RECORD YOUR OWN SOUND MOVIES—WITH THE PAGEANT MK4

It's just like using a tape recorder. The Kodascope Pageant MK4 Projector lets you record, edit and control sound so that it matches the mood of every scene in your film. Your own imagination is virtually the only limit to the effects you can incorporate into your sound tracks.

### Here's how it works

1. You have a magnetic oxide stripe added to your 16mm movies, single or double perforated. (Kodak offers this service, called Kodak Sonotrack Coating, through its dealers at 2½ cents a foot.)
2. You record your commentary, music, and special effects as you project your film. Separate volume controls for phono and microphone inputs let you mix voice and music at any level. Quiet operation minimizes background noise.

3. Project the film again and you play back your sound. Erase, re-record any portion of the sound track until you're satisfied. Special locking device prevents erasure during normal projection.

When you project your sound movie, the Pageant MK4 Projector treats your audience to a performance with big-theater quality. The screen image is brilliant, the details sharp and clear—even when you're covering a screen twelve feet wide!

The sound is full-bodied, rich, natural. (Added versatility: the MK4 Projector can also play commercially produced optical sound tracks.)

Start enjoying the thrill of making your own 16mm sound movies. Ask your photo dealer for an action demonstration of the MK4 Projector...soon.

## BRILLIANT SCREENINGS AND PURE SOUND—AT A BUDGET PRICE—WITH THE PAGEANT 8K5

The Pageant 8K5 Projector adds up to quite a home-entertainment package. It will not only screen your own 16mm movies beautifully, but it will also let you project your pick of professional 16mm movies with optical sound tracks.

For silent or sound shows, the Pageant 8K5 Projector gives you a screen image that is sharp corner-to-corner and beautifully detailed. Sound reproduction is natural, clear, resonant. Tone control gets the

best out of any sound track you project.

Operating convenience is built right into the projector. Film threading is simple. Folding reel arms make setups a snap. Permanent lubrication avoids the maintenance problems caused by hit-or-miss oiling.

Have your photo dealer put the Pageant 8K5 Projector through its paces soon. You'll see why we say it's your best buy in 16mm sound projectors.

Prices are list and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

### QUALITY FEATURES:

#### TRUE-RATED AMPLIFIER

Provides ample output for best quality from your sound films. Separate volume and tone controls.



#### SENSITIVE, BAFFLED SPEAKER

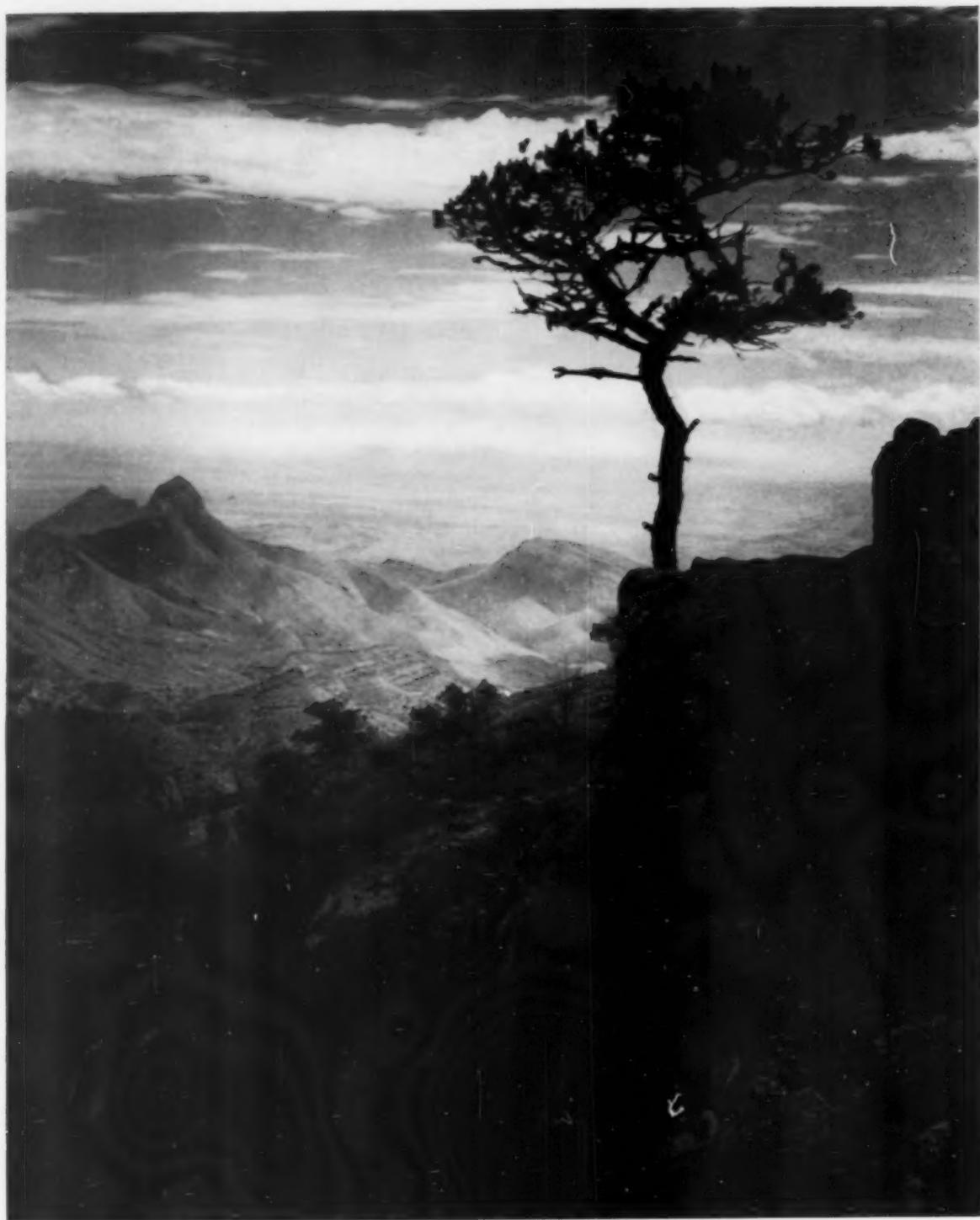
Speaker is built into the lift-off side cover. Design makes efficient use of sound output, especially important in the high and the low ranges.



#### PERMANENT LUBRICATION

Pageant Projectors are factory lubricated. Pageant Projectors run quietly, last longer, because of this permanent lubrication; nylon gears and low-speed gear operation.





Lost Mine Sentinel



Looking east to the Chisos Mountains from the ghost mining town of Terlingua.

# The Big Bend Country

By Lloyd D. Witter

I want to tell you a little about this wild, weird, raw, beautiful, majestic, fascinating, fantastic land of magnificent distances in southwest Texas known as the Big Bend Country. If you will look at a map of Texas you will note that in the southwestern part of the state, the Rio Grande river makes a huge bend, first to the southeast, then to the northeast, before it continues its leisurely journey to the Gulf of Mexico. This section, about 125 miles deep and 200 miles long, is known as the Big Bend. Until a few years ago it was almost inaccessible. The Big Bend National Park con-

sisting of some three quarters of a million acres is a small part of this area.

I should like to make it clear at the outset that I am not an expert on the Big Bend country, nor on any phase of it. I am merely one who has tasted the flavor of the country over a period of years, and liked it. My first trip was made in 1932 when about half the time one did not know whether he was on the trail or not.

I cannot hope to truly describe this country to you, for like Carlsbad Caverns, or the Grand Canyon, this section of the country beggars description—it's an emo-



Santa Elena Canyon with Old Mexico on the left and Texas on the right.

tional experience and emotional experiences just cannot be described. They are individual experiences. But I can tell you a little about the country, and assure you that if you do visit it you will find yourself well repaid.

The Big Bend is a geologists paradise for the reason that geological structures are laid out before your very eyes, tremendous faults, uplifts, fossils—all are there. There are clam shells 40 inches in diameter, petrified tree trunks 9 feet in diameter, indicating that at one time there was a lush tropical growth in this section. One is well aware that he is seeing nature in the raw.

In few places, if any, can as many different and varied land forms be seen in such a small area . . . mountains, valleys, deserts, and woodlands. Old toothless hags of mountain tops, millions of years old, sticking up through later alluvial plains. Young new mountains, not yet weathered. One can have ennobling experiences. I have stepped out of the car and walked a few yards into the desert and stood still for a few minutes. The enveloping silence was so deep you could hear it. All around were land forms ranging from a few thousand years to millions of years in age. One comes to the realization that time does not move fast—that time is a static thing and exists always—that our

The Spanish Dagger branch of the Yucca family grows tall in the Big Bend.

whole lifetime is but a fleeting moment in the life which surrounds us. We realize that any problems, which we thought we had, in this setting are infinitesimal, have no weight, and we find ourselves a little more in tune with the infinite, with a tie-up with ages past and ages to come—a part of it—a little closer to God. It is a wonderful and enlightening experience.

But, you say, I am not interested in geology and in physiography, how about the vegetation, the animals and birds? In this the Big Bend is unique. You will find in this section plant life and birds of almost unequaled variety, found only in their natural habitat, and in the Big Bend. This is true, for example, of the weeping juniper tree, a native of Central America, and of the sweet singing Colima Warbler, native of South America. You will see plenty of antelope and deer (large mule deer in the lowlands, and the small fan tail and white tail in the mountains). The Big Bend with its infinite variety is a sort of cross-roads and its varying elevations support these varied forms of plant and animal life. The variety of flowers in the spring is almost unbelievable, particularly the various cacti blossoms which have a translucent delicacy of coloring you will not be able to resist. A side trip to the dagger flats, when the Giant Daggers are in bloom will be a never to be forgotten experience, as will your first view of the tall spindly ocatilla plants with their orange-red blossoms, and the purple sage.

#### Roads

It is difficult to believe while you are now traveling to the heart of the Big Bend country on modern paved roads, that the distance you now cover in a few hours, not so long ago used to take a solid week in the old buckboard or wagon. One can now drive on paved



roads to two of the three huge canyons in the Big Bend, Boquillas and St. Ellena, the latter with walls 1,800 feet high. Also the ghost mining towns of Terlingua, Study Butte, and Shafter. If you are of a venturesome turn of mind you might try some of the old roads and trails. If you want a real thrill, take the new river road from Lajitas to Presidio. It is not dangerous, but you will remember it for a long time to come. I do not recommend the trail from Candelaria to Porvenir even if you are driving a four wheel drive Jeep.

You will probably headquartered at the basin in the Chisos mountains where the accommodations are ample and the food is good. There are a number of interesting trails for hiking or horseback riding leading from the basin. I particularly recommend the horseback trip to the South Rim for unmatched beauty, and a hike up the Lost Mine Trail which is not at all difficult and the view from the top into Old Mexico is more than worth the effort. Also the trip to the "Window" which can be made either on horseback or by hiking. I'll guarantee your film supply will dwindle on any of these trails. You will look forward to a return to your darkroom to make exhibition prints, or prints to hang in your home.

The Big Bend country has been a favorite stamping



Old Mexican hogan on the canyon road.

ground of mine for many years. It has been most rewarding from a photographic standpoint. I hope that you will be able to make the trip to this fascinating section of the country a part of your travel itinerary. Don't miss it.

## Wonderful Trinidad of Cuba

*By Abelardo Rodriguez*

In the south of the isle of Cuba, in the middle of impressive mountains and in front of the warm and always blue waters of the Caribbean Sea, we can find one of the most beautiful and interesting places in our country: Trinidad.

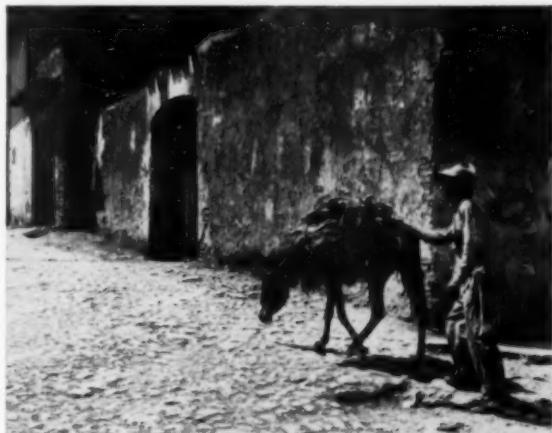
Founded in 1514 by Don Diego Velázquez, Trinidad is one of the most ancient cities in Cuba, and the special charm of the place depends on the old fashioned spirit, present in all the corners of this wonderful town. Time, indeed, seems to have been prolonged at Trinidad, and even in our modern years, old stones of the city speak to us about a past and remote epoch.

Not far from the town, we can see a very special and different beach. It is not formed—as is usual—by sand; but with a special kind of small round stones, named in Cuba "chinas pelonas."

Some other beaches of interest around Trinidad are lapped by the Caribbean waters.

Famous for serene beauty are the mountains and hills that encircle Trinidad. In one of the highest is built possibly the greatest and more important of the Cuban hospitals: Topes de Collantes, specially designed for a sanatoria against TB.

Hanabanilla Falls, very near Trinidad, are famous too because of their magnificent beauty.



Typical Scene

With all these picturesque places around, the city is still the point of principal interest.

Twisting streets, old buildings and houses, palaces



Narrow street of Galdos

and special colors in Trinidad offer a world of possibilities to the camera.

The architecture and designs are all very ancient. The tower of Iznaga is, without doubt, one of the oldest, and there is a legend about it. Nobody seems to know exactly when the tower was built, but we know the construction began after a fight between two brothers, who were in dispute because of a valuable dinner service, part of an heritage. The two young men made a bet to resolve the quarrel. One of them, have to make a well, the more deep he can; and the other have to build a tower, the more high as possible. The one who digs more deep or builds more high, wins the bet.

They began to work. Soon, the brother who digs the hole is dead, and the other thought this can be a punishment of Heaven because of the fight with his brother. He interts his brother in the well with the disputed dinner service, and the tower stays as a mute witness of the familiar tragedy.

In the town, we can see beautiful and ancient palaces, full of remembrances, like the Brunet Palace, with impressive arches and old architectural design.

Other place, full of interest is the park, in the center of the city.

In this same park, four hundred years ago, Hernán Cortés put his flag to conscript the men that went with him to the conquest of Mexico.

One of the things which makes Trinidad famous in our country is the religious tradition. Celebration of the Holy Week in this town is a real impressive spectacle.

There is a place called "El Calvario" where you can see three wood crosses. During the celebration of the Thursday and Wednesday of the Holy Week, silent processions with torches, come from the church to the Calvario through all the town.

From the photographic point of view is important to indicate the special coloring of Trinidad. The owners of houses paint the fronts with jarring colors. We remember in special a house, painted in yellow, with blue windows and a red socle. Combinations like this makes Trinidad a paradise to the color photographer.

Best hours to make photographs in Trinidad are the midday ones, and the reason is obvious, as soon as you see the town: streets are so narrow, that all is in shadows when the sun is not in a vertical position.

Anyhow you see Trinidad, with a photographer's eyes or as a simple tourist, it is one of the more picturesque and attractive places in our country. And we have to thank God because we have a town like this, where the old stones, ancient palaces and each corner, speak to us about a romantic epoch, very far from the present.



Calvario View



#### Guatemala Mood

Overlooking Lake Atitlan with  
volcano of San Pedro in the distance.

# *Guatemala*

By Eugenia Buxton, FPSA

To the photographer who may be looking for a locale of easy accessibility and unfailing photographic rewards, we enthusiastically recommend the small country of Guatemala. Located just south of Mexico it can best be reached by plane from most U. S. cities within a few hours' flying time. From Mexico City the 3-hour flight is superb as it passes close to Mexico's highest volcano, Orizaba, and later by Guatemala's indescribably beautiful lake Atitlán.

It is advisable to make arrangements through one's travel agent. Well-planned tours of from 4 to 9 days' duration may be selected. Courteous, bi-lingual guides in modern limousines will take care of all transportation requirements. Independent travel by bus in Guatemala is not recommended.

The 4 principal stops are: Guatemala City, Antigua, Lake Atitlán and Chichicastenango. Guatemala City, the capital, with some 300,000 inhabitants, is clean,



**Lake Atitlán Boatman**  
(My most successful print, has a  
high salon record.)



**Juanito**  
Unspoiled charm and native beauty.

At top next page . . .

modern and hospitable. Fascinating shops feature antiques, silver filigree, textiles and leather work. There are a few fine churches, but generally speaking Guatemala City doesn't offer much of photographic interest.

The former capital—Antigua—some 45 minutes distant—is an impressive monument of Spanish Colonial art and architecture. Here the photographer will find an abundance of pictorial subject matter such as colossal churches ruined by the earthquake of 1773; picturesque fountains to which women come to fetch water in earthen jars; small plazas in the Spanish style; and exotic tropical birds and flowers.

Gorgeous Lake Atitlán is the equal in beauty of any in the world. Cloud-topped volcanoes surround it and the ever-changing colors of its waters enthrall the visitor. Motor launch trips to nearby primitive villages are most rewarding.

The Thursday and Sunday markets at Chichicastenango prove the thrilling climax to our Guatemalan travels. Everywhere we look are color and pageantry.

Some 5000 Maya-Quiché Indians in their distinctive, native costumes spend the entire day here as they barter their wares and participate in their religious ceremonies on the steps and inside the church of Santo Tomás. The market at Chichicastenango is decidedly the most fantastic, the most unforgettable spectacle we have witnessed anywhere.

In conclusion, we feel that Guatemala offers an abundance of good things: a delightful, springtime climate, modern hotels and friendly hospitality. For the photographer it is certainly one of the most colorful and pictorial countries in the world.



## The Canadian Lakehead Invites You

By Nelson Merrifield, APSA



Flora



Fauna

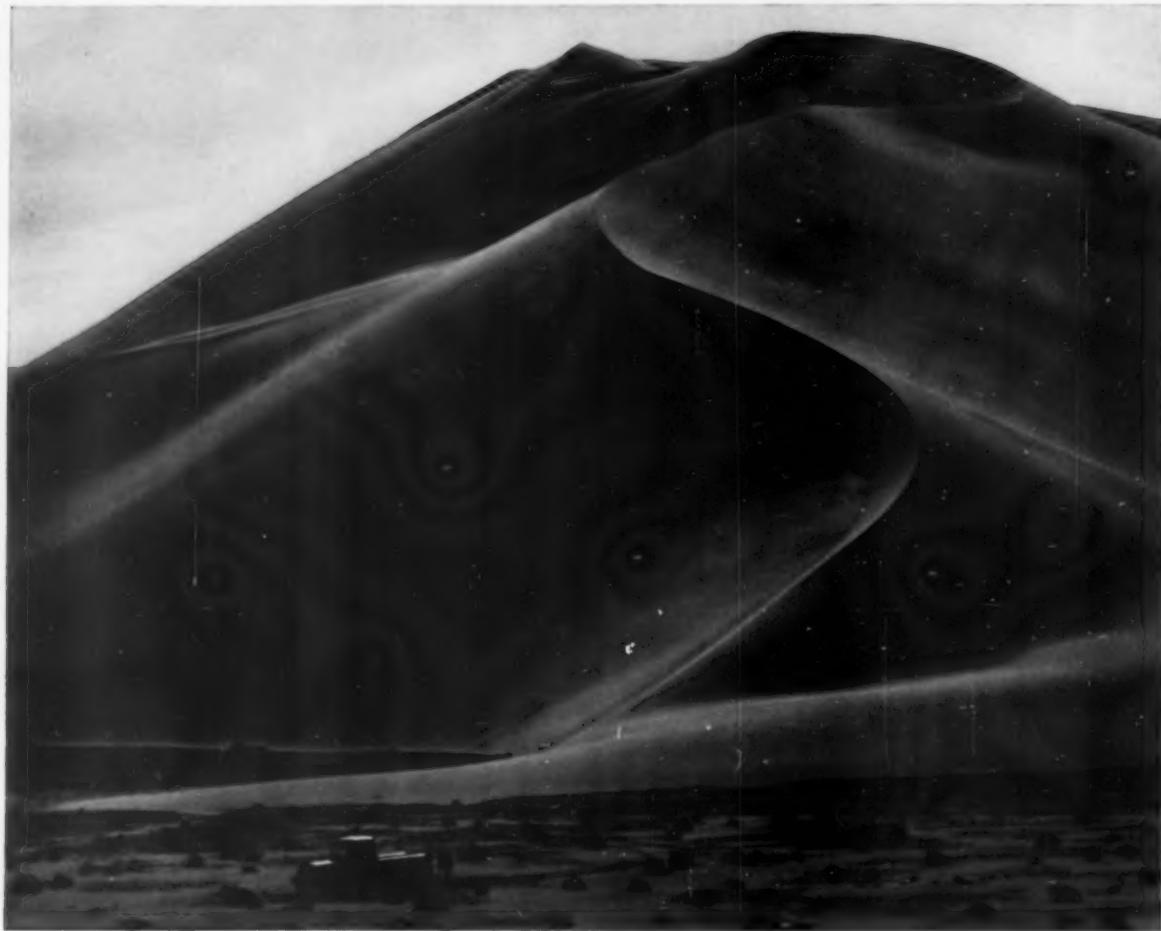


Mystery

July the 9th will be a red-letter day at the Canadian Lakehead, for on that date the Royal Yacht will carry Queen Elizabeth and Prince Phillip to the extreme terminus of the great St. Lawrence Seaway, and the cities of Port Arthur and Fort William will be en fete for the occasion, and the two Lakehead Camera Clubs will surely have their shutter fingers in top condition for that event.

Besides all this the Lakehead is a most scenic place, and such places as Kakabeka Falls, Silver Island, Nipigon and Rossport are at the height of their summer glory at that time. It has been my pleasure to act as Travel Aide to visitors from the West Coast right down to the middle states, and I'm sure Lakehead Camera Club members will go all out to help show visitors around if some little notice is sent ahead of time.

There are beautiful silver birches, rugged Lake Superior shores, dramatic sunsets and summer thunderheads, as well as a good chance to photograph wildlife if one is alert and patient at the same time. Our summer climate is so wonderful; nobody in their right senses ever goes away from the Lakehead in July or August. 70s and 80s are the rule in summer temperature, with nights so lovely and cool you sleep under blankets and enjoy them. Our flower gardens are the delight of all visitors who wonder how we get such profusion of bloom and brilliant, non-fading colors in a two to three month growing season (the secret is the cool, moist nights), and our public parks and City Parks nurseries are thronged with color photographers from dawn to dusk. It is hoped many PSAers will be our welcome guests this year.



# *Deserts and Dunes*

*By Fred Hankins*

At the Denver Convention of the P.S.A. in September, 1956, a very able and sincere speaker, giving a program about pictures which would or would not hang in international salons, classified my favorite subject (which happens to be Sand Dunes or Deserts) as a "Tired Subject."

This may very well be a proper classification, but after answering a flood of inquiries as to the best location, the best time of year, the best equipment and material to use, as well as a host of other questions

all concerned with the photography of sand dunes, it is apparent a short discussion of the subject might be timely and appreciated by the membership.

Probably the most interesting and the easiest of all to reach are the dunes in Death Valley with paved roads on three sides, and the Algodones Dunes between El Centro and Yuma and through which one must pass if you travel U. S. Highway 80 between these two points. These dunes are shown on most road maps merely as "Sand Hills."

Other areas with intensely interesting and completely different aspects and characteristics are the beach dunes at Oceano, just to the south of Pismo Beach, California; Olancha, in the south end of Owens River Valley; Saline and Eureka Valleys, lying to the north of Panamint Valley; the Great Dune, between Beatty, Nevada and Death Valley Junction, California (which is over 16 miles in circumference); Saratoga Warm Spring Dunes, on the southern entrance road to Death Valley; the Kelso Dunes, highest in the State, and the Devils Playground area (which are a mixture of sand hills and rocky hills); and the great Ibex Pass Dunes between Baker and Shoshone, California, which were called the "Marching Sands" by the early inhabitants of the ghost town of Silver Lake.

In all these interesting places you will find a little known world where living things, in a stubborn fight for life, have assumed beautiful and unusual forms while the inanimate things through no volition of their own, but driven by the forces of Nature, have provided the background for some of the most beautiful and harmonious scenes in all outdoors.

In the dunes of Eureka and Saline Valleys, Saratoga Warm Springs, Olancha and Death Valley, the predominating plant life is Creosote Bush, Sage and Mesquite. The Ibex Dunes are almost devoid of plant life except for a fringe of Creosote Bush around them, while the Kelso and Devils Playground areas abound in Smoke Trees and a tall pointed grass similar to the species known as "Johnson Grass." All of this plant life is photogenic and should be included in the picture material.

High winds in dune areas result in long curved or sloping windward sides and high "collar" or "curtain" formations just within the angle of repose on the lee sides. Gentle winds result in the formation of very beautiful and varied patterns of waves and ripples.

The windward sides are usually the best walking or driving and the lee sides are always soft and loosely packed; unless of course, you happen to visit them immediately following a storm or heavy rain, in which case you may walk or drive about wherever you choose. You will hardly make a track which can be followed.

These great dune areas are always intriguing and interesting places. The dunes, nothing more or less than playthings of the vagrant winds, shuttle back and forth within the boundaries of the cross winds which formed them. The patterns are never the same. They are continually changing. But, make no mistake about this fact—somewhere within the boundaries of these tremendous piles of cream colored sand may be found the very curves, angles, shapes or forms, engraved with beautiful ripples and swirls and which, when properly exposed, developed and printed will build for you a salon print which will hang and hang!

My personal choice of a camera is one with ground glass focusing, either a reflex or view. A good strong heavy tripod because vibration from wind is nearly always present and is the worst enemy of good negatives. Cut film is best because the development of each individual negative can be varied according to ex-



posure. (Over-exposure and under-development is sometimes necessary where heavy shadows exist.) Reasonably slow film of good contrast is desirable as good contrast is sometimes hard to attain. I have found most workers are plagued with negatives which are too flat to make good prints from their first attempts.

Three convertible lenses with focal lengths from eight to twenty-four inches, together with a good wide angle lens with extreme depth of field for close foreground objects against distant backgrounds, a Wratten 23A filter, a good meter, adequate film holders, a pair of high top boots, and a good supply of ambition and determination about complete the outfit.

Most dune localities in California are comfortably accessible between the months of October and April in the desert country, although some may be visited all during the year. Travel in the desert dune areas is



dangerous in the extreme heat of the summer months.

Such equipment as shovels, axe, a supply of water and food, an extra supply of gas and oil, a good tow rope (to help the other fellow out) is also good insurance that you will return safely yourself. All of this preparation for about three hours of "shooting" per day, equally divided between the morning after sunrise and the evening before sunset. This is about the time limit for good dune pictures.

Many times I have sat upon a high point above the great dunes at evening, and watched the long purple shadows steal across the land. Here, far from ringing phones, wailing sirens and the myriad sounds of a busy world I have had my greatest inspiration. To capture, through the aid of photography, the peaceful solitude, serenity and beauty of the desert I like so well, that others might, in some measure, enjoy it with me.



---

## *Japan Today*

By Cecil B. Atwater, FPSA, FRPS



A tour of Japan is more than a trip: it is also an emotional experience. A decade and a half ago, the people of Japan were our bitter enemies. We remember Pearl Harbor: they remember Hiroshima and Nagasaki. Whipped to a frenzy by their military leaders who promised domination of all Asia, they were a cruel and implacable foe. Therefore, I went to Japan with some prejudices. Happily, these crumbled in the face of the friendliness of the people and their many kindnesses. These courtesies came not only from officials and hotel people but markedly so from the people we met in the farming country, the fishing villages and the smaller cities. We fell in love with the Japanese children. They were fun loving but friendly and very well behaved. I mention these things because they had a profound effect on photographic results.

In no country in which I have traveled have I found more interest in photography than in Japan. Mr. Ray-sen Narusawa, Managing Director of the Photographic Society of Japan, for whom I have great respect and affection, told me that according to their estimate there is one camera for every six or seven persons in the country. In the parks on a Sunday it seems as though every other person carries a camera. And best of all, the Japanese love to have their pictures taken. They feel honored that you should want to take their picture and would be embarrassed if you tried to pay them for the privilege.

Most PSA photographers know about Thru the Lens Tours. These tours are the brain-child of Eric Ergenbright of Studio City, California. For 1958, he announced tours, especially patterned to the needs of camera fans, to most parts of the free world. For the past two years, I have conducted some of these tours. I was finishing a trip to Mexico and Guatemala when I received a wire in Guatemala City asking me to stop off at Studio City before going home. When Ergenbright met me at the airport, he said he had got me there to twist my arm and see if he could get me to conduct his forthcoming tour to Japan and the Orient. Suffice it to say, he didn't have to twist it very hard!

All told we had sixteen in our party, eight men and eight women. Some were accomplished photographers and some were beginners. Sharing a common hobby, we were a congenial group. On April 5, 1958, most of us assembled in San Francisco and flew by Japan Airlines to Tokyo with short stops at Honolulu and Wake Island. We spent six weeks in Japan and visited all four of the major Japanese islands. The Japan Travel Bureau, which arranged our itinerary with great skill, told us that our coverage was the most comprehensive of any tour party since the war. Officials with a large Welcome banner greeted us at Haneda Airport, Tokyo, and we were conveyed in taxis to the world-famous Imperial Hotel. Here, we met our English-speaking courier, Endo Tetsuo San, who was to accompany us on our entire journey. His efficient handling and unfailing good nature had much to do with the success of our tour.

Space will not permit me to give a detailed account of all the places we visited. If you contemplate journeying to Japan, the Japan Information Office, 10 Rockefeller Plaza, New York 20, N. Y. will send you a generous assortment of folders. I shall, therefore, in these paragraphs confine myself to general comments about the country, describe some of the highlights of the tour and pass on some photographic hints that may be of help.

Japan is mountainous. These mountains form wonderful backgrounds for our pictures but they do seriously affect the country's economy. Only 15.5% of Japan's land is arable which makes it necessary to import much of its food. Japan's economy is necessarily based on manufacturing. Here again is a difficulty: it must import 60% of its raw materials. If it fails to find sufficient markets abroad, it does not have money or credit to import either food or raw materials. It so happens that the Japanese are very intelligent and they have tackled their problems with great vigor. They are today the largest shipbuilding country in the world, supplanting Great Britain. They are also the largest exporter of toys, supplanting Germany. They are making progress in other lines. Japan needs us as their principal export market and we need them as a bulwark against Communism in the Far East. They understand this and regardless of some newspaper reporting and a few unfortunate incidents, they hold us in reasonably high regard. They know we were magnanimous in victory and MacArthur is somewhat of a hero to most of the Japanese people. In a recent



election, the Communists lost one of their two seats in the National Diet. There is present a small, hard core of Communists but they are not very significant at this time. We have withdrawn our military forces with the exception of some Air Force squadrons which the people recognize are there for their protection as well as ours. These airmen are well behaved and when on leave travel in civilian attire.

Japan is, of course, in the temperate zone and its climate is somewhat like that of New York if we are thinking about Tokyo. But Japan has a long north and south stretch. We visited the southern island early in April and found Spring well advanced, but when we went to Hokkaido, the most northern island, in May, the buds were just beginning to swell on the trees. In general, spring and fall are the best times to visit Japan but the summers are also reasonably acceptable.

**SHRINES AND TEMPLES**—Two religions predominate, Shinto and Buddhist. The "shrines" belong to the former, the "temples" to the latter. Because most of these religious buildings have overhanging roofs which cast heavy shadows, photography is not easy, especially with color film. With black and white film, we can expose for these shadows and stop development before the highlights plug up but with color I found the best pictures were obtained when the sun was not out. A wide-angle lens is often useful especially when it is impossible to get the building in the finder of a normal lens. Distortion is not nearly as evident as with buildings that have tall, straight lines. Some of the interiors are very large and ordinary flash does not reach. Here, a long time exposure (on a



tripod) solves the problem. Flash, however, is very useful for recording details.

**FESTIVAL AT NIKKO**—Here is one of the most fantastic and yet beautiful shrines in all Japan. Nikko is about 90 miles from Tokyo. The Toshogu Shrine was built in 1636. Centering at this shrine, on May 17 of each year, is held an extremely interesting festival with a procession of natives in medieval costumes that will keep you busy reloading your camera. The shrine's Yomeimon Gate is gorgeous. While at Nikko, you should visit by bus or car Lake Chuzenji and beautiful Kegon Waterfall.

**HOZU RAPIDS TRIP**—You will undoubtedly visit Kyoto, capital of Japan for a thousand years and its most interesting cultural center. While there arrange for a boat trip down the eight mile stretch of the Hozu Rapids. The river runs through a deep gorge and it is very exciting but perfectly safe. Fast film will help here because you will have to use a rapid shutter to offset the movement of the boat.

**THEATERS**—There is no reason for putting your camera aside when the sun goes down. Some of my most interesting pictures were taken indoors. While in Kyoto, we attended a performance of the famous Cherry Dance (Miyako Odori) at the Kaburenjo

Theater. I had my camera loaded with Super Ansco-chrome (Tungsten for indoor). With an f4, 1/60 second exposure, using the light of the stage only, I got perfect exposures. The stage settings were superb and the costumes of the geisha girls were very beautiful. Later in Tokyo, we enjoyed Japanese drama at the Kabuki Theater. The stage lighting was not quite as strong here but an f2.8 lens with the fast film will bring in the pictures. For other indoor shots where you can get close to the performers or when photographing crafts I found that Kodachrome Type F with M5 (clear) Zirconium flashbulbs handled the situation very nicely.

**HIROSHIMA AND NAGASAKI**—We had some qualms about going to these two cities. The atom bomb at Hiroshima killed 78,000 of its inhabitants outright and nearly a quarter of a million eventually died as a result of the blast. Eighty-nine per cent of its buildings were destroyed. What kind of a reception would we Americans get? I am happy to tell you. We came in by train. We were met in the trainshed by his Honor the Mayor. His daughter handed me a large bouquet. He spoke words of greeting. I expressed our thanks. Leaving the trainshed, we entered the station itself where, believe it or not, was a band and some young ladies dressed like cheer leaders at one of our football games. The band played and the young ladies sang us a song of welcome. At Nagasaki, we were beautifully welcomed and turned over to us for use for two days was a deluxe bus formerly used by the Emperor. It had a thick carpet, three little coffee tables and twenty large upholstered chairs. We thoroughly enjoyed our visit to Hiroshima and Nagasaki and no untoward incident occurred to mar our stay.

**PEARLS**—Cultured pearls are an important export product. We made complete coverage, first by chartering a small steamer and then by visiting the Show Island of Mikimoto, the founder of the industry. We took two diving girls with us on the steamer and sailed down Ago Bay until we found a quiet cove. We got many pictures of the girls diving in the deep water for oysters. Later, we visited the rafts where the matured pearls were being removed from the oysters. Ago Bay is very beautiful and it was a rather thrilling day, particularly the photographing of the attractive diving girls.

**HOKKAIDO**—This is the northernmost island of the major four. In many ways it was different. Snow covered the mountains and spring was just beginning to break. Many small fishing villages edged the ocean and reminded me a bit of Newfoundland. We visited a small town inhabited by Ainus, the aborigines of Japan, who through fifteen centuries of conquest by the Japanese have maintained their way of life and costumes. We got many close-ups and photographed their native dance. Our launch trip on Lake Toya brought us outstanding views of majestic Fuji Hokkaido, a peak rivalled only by the great Fuji that we photographed from Lake Hakone many hundreds of miles south. The island of Hokkaido is not often visited by tourists but it has much to offer. The great spa at

Noboribetsu, noted for its hot springs and incidentally mixed nude bathing was another highlight. So far as the bathing was concerned photography was out because dense steam would have precluded the possibility of securing pictures. (Ed. Note: Hmm?)

**SHINTO WEDDING**—While at Sendai, we learned that there was to be a wedding in the hotel. The father of the bride graciously invited us to take pictures. Here is where the indoor Kodachrome and M5 flashbulbs came through in grand style. The guests gathered, the bride in a perfectly gorgeous gown entered and took her seat on one side. The groom in formal Western attire sat across the hall facing her. The ceremony was interesting and dignified. The bride's father permitted some of us to take close-ups of his daughter in her room before she changed from her traditional gown.

**JAPANESE INNS**—Here is something to be experienced rather than described. You will miss one of the most interesting events of your trip if you do not stay at a Japanese Inn or two. Some we stayed at were as luxurious as any Western hostelry with beautiful rooms, large tile baths with deep pools of hot water, excellent food and service par excellence. You must remove your shoes and entrust them to an attendant at the door of the inn. Slippers are provided for your stay. A Japanese maid is assigned to look after your every comfort. Frankly, I felt like a heel when I was obliged to let the dainty little maid carry my heavy suitcase to my room. She would have been shocked if I had helped. The rooms are really little suites with one large room. You abandon your slippers for the floors are covered with soft padded matting. You note the absence of chairs and a bed. A low table has been placed in the middle of the room. Your maid first goes to a closet and gets your two kimonas and gently suggests that you remove your outer garments. She then helps you into a light weight white kimono over which she places a silk padded kimona. In the meantime, she has stirred the charcoal fire in a large bronze kettle and forthwith you are seated on a cushion being served a cup of pleasant green tea. If you wish to dine alone, your maid will bring and serve your meal. Or if you wish company you may visit one of your companions or he visits you and the two girls will jointly serve you. I must confess I didn't seek help in taking my bath, but I could have had help if my false Western sense of modesty had not been so strong. When ready to retire, the table is shoved into a corner and several heavy quilts are laid one on top of each other on the middle of the floor. A pillow is provided, a lamp placed close to your head, a final cup of tea served, and you embark on what was always for me a long comfortable night's sleep.

These are only a few highlights of a wonderful experience with Japanese people, their customs, their beautiful country and their friendliness. It tears me a bit to have to leave out so much—the great National Parks, Unzen, Aso, Hakone, Ritsurin, and many more. I would like to tell about steamer trips on the picturesque Inland Sea and say something about a host of absorbingly interesting cities, Fukuoka, Nara, Kobe,



Takamatsu, Sendai, Sapporo, Osaka, Atami and Tokyo itself.

Before closing, it may be helpful to say a word about what to take with you. The experienced traveler does not overburden himself. You pay the airlines dearly for overweight baggage. You are permitted 44 pounds Tourist and 66 pounds First Class. Nylon, dacron and orlon has solved the laundry problem so we carry only a limited amount of underwear, socks, and shirts and wash them frequently. You will need light clothing for the South and medium weight clothing for Central Japan. Fortified by a light weight sweater and a substantial dacron raincoat, I can face the North as well as wet weather. Photographers have their own pet camera equipment but in my opinion it is a mistake to load yourself down with everything you have. You may be interested to know exactly what I took with me and how I carried it. In a fairly large gadget bag I put my two recent model 35mm Contaflexes, both in light weight plastic bags to protect them from dust. In the pocket of the bag, I placed a 35mm and a 90mm lens. I also carried two Portra lenses, a Skylight and a conversion filter, lens tissue, brush, my GE meter and film for the next reloading. In my traveling bag, I packed extra film, flashbulbs (M5 and M5B), and what proved to be a very useful item, a Kodak Rotary flashholder. This holds six bulbs. I like the idea of carrying two cameras of the same make because I can use the lenses and filters interchangeably. I keep one camera loaded with daylight Kodachrome and the other alternates between Kodachrome F, Super Anscochrome daylight and Super Anscochrome tungsten. In my experience, the Contaflex is admirably suited to travel photography. I like its always bright finder, its quickly changed lens system, the easily read markings and the fact that the shutter speeds are coupled to the lens openings.

After our six weeks in Japan, half of our party spent a month visiting Formosa, Hong Kong, Cambodia, Thailand, Singapore and Manila, but that is another story. I have been asked to conduct next Spring's repeat tour to Japan and this time the extension will be to come back through the East and Europe which of course pleases me very much.

# *Southern Europe . . . by Car*

## **with some notes for photographers**

By I. Leo Fishbein, M.D., PSA

Last year we traveled with our two daughters, sixteen and ten, through Northern Europe by Simca car and cameras. This 6,000-mile trip included a month in Vienna and an exciting experience through the "Russian Corridor" to West and East Berlin.

My wife and I had planned a Southern European expedition for many years. This year, without the children, we left Port Everglades, Florida, on the S.S. Santa Maria, a fine Portuguese ship, bound for Tenerife in the Spanish Canary Islands and Funchal in the Portuguese Madeira Islands, off the coast of Africa. Travelers will never forget the majestic volcanic islands suddenly appearing from nowhere in the ocean around Tenerife, and the attractions that go with the lush tropical vegetation, toboggan "carro di monte" rides and bull-cart taxis in Funchal. Vigo, Spain, was the next port of call before Lisbon.

Custom officials are most affable to Americans in all the

countries we visited. We had taken along plenty of film, 25 36-exp. rolls of b&w and of daylight Kodachrome for the two Leicas, and 20 magazines of 16mm film for the Bell & Howell movie camera. One 135mm Hektar lens was used interchangeably with the 50mm Leica lenses. No official bothered to ask us about our film quantities. Custom authorities of the various countries were interested only in the number of cameras and lenses carried. Only at the Greek border was there a detailed report made as to the cost of the equipment and film. These officials seemed amazed that the total cost was over \$500 for photographic material on a European jaunt! Americans took their travel and photography seriously!

It was not necessary to seal any of the film supply since we did not enter the tropics. New lenses were not purchased this year. Items were about 10% higher in all countries than they were in Germany. Prices in the States, with taxes, were about double those in Germany. One could buy, or exchange, any equipment in any of these countries provided there was the bill of sale which would be allowed in the \$500 travel exemption per person for tourists out of the country more than twelve days.

Kodachrome was used exclusively, since it gave us the best color results. It is doubly expensive to buy Kodachrome in foreign countries, even though it is freely available in the larger cities. Processing of Kodachrome may be difficult and, at times, most annoying. In Lisbon, the Kodak agency wanted to be paid in advance for the processing that would be sent to Paris and take three to four weeks. Arrangements could be made to send the film and color stills to Rochester, N. Y., and then to my home. Other agencies in different cities said they would charge it on the other end. One agency in Madrid wasn't sure how the film would be handled. One Kodak agent in Athens didn't want to handle the film and told me to send it directly to Eastman. Yugoslavia's principal city, Belgrade, would send the film to the States if I requested it.

Black and white processing is easily obtained in all the big cities, but with varied degrees of fine developing and rolling of the negatives. Arrangements had been made with my Miami laboratory to develop and contact print the negatives. I would mail six rolls at a time from the foreign postoffices directly to him for processing. This had worked out well for many years of travel abroad. Black and white film of European production are easily obtained along the way at reasonable prices.

Heat is quite a problem to handle, traveling in a two cylinder Citroen with canvas top, especially in certain areas of Spain and Greece where the temperature zooms to 110° in the shade during the day. It was imperative to keep the film and equipment where the air could circulate freely, as well as prevent the dust of the bad roads in Spain, Yugoslavia and Greece from doing considerable damage. The Yugoslav Embassy in Trieste requested four photos each with a wait of twenty-four hours for visas. In all other countries the American passport was sufficient.



Melon seller, market place, Belgrade

Our new Citroen was delivered to us in Lisbon by private chauffeur at the cost of \$150.00, the same amount for the two months' use of the car with no charge for mileage. Previous arrangements had been made in New York City for car and carnet with stipulation of re-delivery at Paris. Fortunately, the car gave us 50 miles per gallon for the six thousand miles covered, with only one flat, in Athens, for the entire trip. Gasoline is double the U.S.A. price. In some car-less areas as Yugoslavia, it was important to make sure that the tank and spare cans were well supplied, for stations were far apart. Only public officials and VIP's had automobiles in this Titoland. Americans were rare specimens in this isolated country. Natives flocked to see us, our equipment for photography and our "baby carriage."

People are friendly all over the world, provided tourists are also friendly and genial. The natives of all the countries were deeply interested in what went on in America and wanted us to have a good impression of them. There was always a smile and a quizzical look when I mentioned psychiatry. It was easier to just say "doctor." Mental illnesses respected no class or country and each area had its medical, psychological and sanitary problems; with those unable to cope with the daily vicissitudes of health and economics.

Our trips to foreign countries have been a combination of profession and pleasure. It has been my good fortune to meet many psychiatric colleagues in these various foreign countries and visit their hospitals from Portugal to Greece. The exchanges have encouraged all of us to know more about the problems we each face in handling the mentally ill. America has been most fortunate in having better facilities and more money. Yet the results of the financially-embarrassed countries show progress in rehabilitation. Everywhere there is a lack of hospital beds generally for medical and psychiatric patients. In many hospitals I have met doctors who had also been at some of the other international congresses for psychiatry and mental health in various areas of the world. A number of my colleagues were going to the Second International Congress for Psychiatry in Zurich.

Car travel is the most comfortable way to see a country. There is the freedom of going where you want; the freedom of stopping when you want; the freedom of getting hotel accommodations without prior reservations, except in Lisbon and Paris. Here there are too few hotels for too many tourists. Spain and Portugal provide government inns, paradors and pousadas, at most reasonable prices. About 300 kilometers or 180 miles is the average daily travel, what with narrow roads which are very rough. France and Italy have good roads for faster speeds. There is great delight in chatting with natives along the highways and in towns. English, French, German and some Spanish were "open sesame" for us. It didn't take long to learn a score of phrases in the various countries to feel at home anywhere. Sign language always produced the right communications when words failed. Some countries, as Italy, give gasoline coupons at reduced rates to encourage tourist travel.

My wife concentrated on the movie shots, while I had my hands full with the stills, as well as sketches and water-colors done enroute. Amateurs always have a way of bringing out the guffaws of critics and guffaws have a way of cementing international friendships.

Some brief notes of some of the beautiful areas seen and photographed are given for those who contemplate a future trip to Southern Europe. The least expensive country is still Spain, followed next by Greece, then Yugoslavia.



Women's work . . . Nis, Yugoslavia

Portugal, France and Italy and Switzerland are as expensive as our own country, yet all kinds of accommodations can be had to fit most pocketbooks and tastes. Souvenirs and dust-catchers are more expensive than in the States. Macy and Gimbels can quote you better prices generally.

May I present some of the highlights of the trip by countries?

## PORTUGAL

*Cintra's* Castello da Pena was called the most beautiful spot in the world by Byron. It is about 20 miles from Lisbon

*Nazaré*, the fishing port, has picturesque fishermen with Phoenician boats and gracious dancers.

## SPAIN

*Barcelona*, gateway to the fabulous Costa Brava, boasts of the eccentric Gaudi architecture, Columbus monument with elevator, old museum and cathedrals of the 14th and 15th centuries. The 100 mile coastline from this city to the French border, the Costa Brava, is one of the most charming virginal areas that has not yet seen tourist invasions. One of the few left in Europe, it is full of quaint and lovely towns, ready for the camera enthusiast and artist.

## FRANCE

*Prades-Perpignan* and Casals are interlinked as musical shrines.

*Carcassonne* is the town of medieval walled-in forts where natives still live as in the Middle Ages.

*Nimes & Arles* show Roman amphitheater, forum and obelisk and Van Gogh landscapes. Caesar, in 46 B.C., founded "little Rome."



Donkey Serenade, Spain

## ITALY

*Venice* remains the photographer's paradise with St. Mark's Square and Cathedral, Campanile, clock tower, Grand Canal, gondolas, curious streets and shops; Renaissance and Gothic art in profusion; Doge Palace, Bridge of Sighs, churches, mosaic and glass-blowing works; the Lido, night clubs, Teatro Fenice and open-air concerts.

*Trieste*, now Italian, was formerly the great Austro-Hungarian seaport of the Adriatic; recently Yugoslavian, now full of Roman ruins and antiquity, gateway to Yugoslavia and the iron-curtain countries.

*San Marino*, that intrepid, independent country, coveting nothing but its freedom, is a special sight for camera enthusiasts because of its unusual mountainous site, history and palace. The Adriatic coast is delightful without too many tourists, with charming towns as *Rimini* and *Pesaro*, great bathing areas for Northern Italy. Other beautiful northern camera spots are Lago Como, Lago Garda and Lago Maggiore with gorgeous *Isola Bella* and *Isola Pescadores* close to *Stresa* and *Lugano*.

## YUGOSLAVIA

*Zagreb*, capital of Croatia, an important commercial city on the River Sava, presents signs of the life behind the Iron Curtain in Titoland, with poor merchandise at high prices, people dismayed about dictatorship and the loss of many freedoms. Tourists are scarce. They and their cars are objects of curiosity and merriment. Personalities are plentiful here, and they love to be photographed. Gypsies are colorful and shy. Market places remind me of the souks of Africa, where everything from soup to shoes are displayed and sold. Export of souvenirs is encouraged with bonuses in currency exchanges.

## GREECE

*Salonika*, capital of Macedonia and an important seaport on the Aegean Sea, presents interesting ecclesiastical Byzantine architecture. It was founded by a sister of Alexander the Great, and has been since fought over by the Turks, the Romans and other European powers.

*Athens* is another paradise for the photographer with the exquisite Parthenon atop the Acropolis shining out like a jewel for miles around the city. This great temple of Athens dates back to the Fifth Century B.C. Here are other temples, beautiful and historic, the Herod Atticus Theater, Yale University archeological excavations, subways, Roman walls, statues, museums, shrines of beauty, wisdom and ethics. The Athenians are exciting, proud of their glorious ancestry, gracious, tourist-conscious, and ready to accommodate strangers. Nearby Astir Beach is a lovely summer resort for yachting and bathing. The port, *Piraeus*, has ships from all over the world and gave us a grand send-off to Naples on the beautiful S.S. Queen Fredericka.

Perhaps the reader will get a glimpse of an adventure into the lives of the people inhabiting the various countries of Southern Europe by this psychiatrist and his wife, who doubled as chauffeur, photographer, humanist, scholar and ambassador-at-large. New and varied friendships and experiences are shared when traveling in strange lands that soon become familiar and loved. Such an adventure is a profound education in Understanding!

# Follow Your Camera To Monterey Peninsula

By Barbara Mackenzie

Perhaps nowhere in the United States will your camera be happier—or busier—than on the Monterey Peninsula in California. Certainly if your camera could talk, it would demand a chance at this area next time you come west. Here are Pt. Lobos, Carmel Mission, Fisherman's Wharf, waves, boats, mountains, cypress trees, and old adobes—all within a few miles of each other.

I once knew a visitor who was so bewildered by this photographic abundance that he left at the end of his

two-day visit without so much as one piece of exposed film. Couldn't decide where to begin!

For instance, Carmel Mission has scores of fascinating details interesting to photographers—bell tower with outdoor staircase, primitive kitchen, old graves, Mission garden, and so on. And only three or four miles away is Pt. Lobos. Edward Weston, who lived nearby, has shown the endless picture possibilities here. You may have seen Saturday Evening Post's "Face of America" featuring a color, double page pho-



A bit of the rugged coast line. This was taken on the 17 Mile Drive.

tograph of a family fishing from the rocks at Pt. Lobos.

Stretching south toward Los Angeles is the famous Big Sur Highway (State Highway #1). This is often called the most spectacular drive in the United States. Many of Wynn Byllock's pictures are taken on this coastline. About 90 miles south of the Monterey Peninsula on Highway #1 is Hearst's San Simeon Castle, which opens to the public as a State Park on May 17th of this year.

The town of Monterey has many attractions for the camera fan. An orange "tourist" line painted in the middle of its streets links the historic adobes so any stranger can find them. Most of these are private residences, but many owners are gracious to photographers.

Color film will disappear like magic at the new Dennis the Menace Playground. The combination of children, brilliant color, and imaginative shapes of the equipment, is irresistible.

Pictures of the Wharf and the fishing boats have appeared so often the subjects are recognized throughout the country. Saturday Evening Post had a color



One of the Italian fishermen of Monterey, mending his net on the wharf during the off-season. Italian or Portuguese are still the commonly heard languages of the fishermen here.



"Renegade" just happened to be out of the water, and the clouds just happened to be right on this spring day when I passed the old Monterey Boat Works.

spread on this subject in January 1957. Every change in weather or lighting or time of day produces variety. I hope to go out in a row boat some foggy morning and see how those fishing boats look from water level.

Old Cannery Row, of Steinbeck fame, is not too far from the Wharf, and a little further along the shore is the old Monterey Boat Works. Many colorful scenes can be found here where the fishermen drag their boats out of the water for overhaul.

Nowhere else in the world, except on the Monterey Peninsula, are the famous Monterey cypress trees found in native state. "Most Photographed Tree in the World" is the title given the cypress at Midway Point on the 17 Mile Drive, but even so it will tempt you. The 1958 Photo Maxima prints on page 12 an unusual view of this spot taken in heavy fog by Ed Cismondi of San Jose. You will also find waves, rocks, and birds galore on this Drive. If you have a telephoto lens you

My brother, PSA-er Hank Haines of Visalia, loses himself in the rocks when he comes over to visit me.

may capture some of the California sea lions barking on "Seal Rock."

Weather is apt to be similar to that in San Francisco, and it should be possible to check in that city about conditions on the Peninsula. Some of our best photographing weather comes between showers in the winter, when rains have rinsed the air, and the sky is often dramatized by clouds. Also in winter, storms at sea produce the huge waves which are absent in summer. Wave photography is a real challenge. Recently I have found that I could compress the terrific contrast between dark rocks and white waves onto a negative that would print straight, by exposing Tri X film at ASA 100, and developing 8 minutes in D76.

May and June, and again September and October are almost completely free of fog. But when fog does come sneaking in low enough to bite, a wise photographer takes advantage of the beautiful and mysterious effects it will give to even the most familiar scene. I use a Harrison F 5 filter to keep that thick, real fog look in black and white prints.

This photographic paradise, the Monterey Peninsula, is on the west coast about 125 miles south of San Francisco, and 350 miles north of Los Angeles. The Peninsula includes the communities of Monterey, Carmel, Pacific Grove, and Pebble Beach. It is easily reached by train, bus or automobile. The most scenic route from either north or south is to drive by Highway #1.



# Bermuda, The Atlantic Island Solitude

By Rex Frost, FPSA

Tourist travel folders do not boast of Bermuda as a photographer's paradise. Bermuda's official information literature tends often to wax poetic of the island's charms, and emphasize historical associations. Rather than classify itself in the millrun paradise resort category so common in travel literature, Bermuda satisfies its local pride by quoting Mark Twain's description . . . "the biggest small place in the world."

A small place indeed it is, a total of some 22 square miles, a pinpoint of volcanic magma cast up from the vast, deep bed of the western Atlantic countless centuries ago. Virtually you are sitting on a volcano, though it never has erupted in recorded history.

Taking pictures in this miniature setting, some 670 miles south east across the Gulf Stream from New York, is counter climax from any photographer's previous experience hobbying on the massif of the north American mainland. Hardly any place in Bermuda are you more than a mile from the sea. By car, at the island's maximum speed limit, 20 M.P.H., you can cover the main area, end to end, within an hour.

With the single exception of St. Helena, Bermuda is the world's most isolated island, both by distance from any other landfall, and by depth of surrounding ocean. A few miles off shore the Atlantic is four miles deep. By air, from U. S. eastern mainland points, it's about 3 hours, or by passenger ship some 2 days.

During your stay in Bermuda, you can forget the vacation custom of driving one, two or three hundred miles a day. You hire a cab, rent a pushpedal or motor assisted bicycle, or take to your feet in search of picture subjects. You are forced to concentrate, which is a compelling advantage in the direction of better photography.

## Landscape

At first, some of your impressions of Bermudian landscape may be a bit disappointing. In all frankness, Bermuda contains little by way of awe inspiring inland scenery. No mountain masses, nothing over 300 feet. No spectacular valleys. Few impelling natural photogenic masterpieces.

Nature, in many respects, has not been over lavish in its gifts to the physical land structure. Many of the island's once famous cedar trees, struck by insect blight several years ago, have not yet been replaced. There are sections where smitten trees are stark, leafless accents of the landscape. The Government, however, is working to remove the eyesore systematically.

Gardenwise, the story is different. All months of the year there is a profusion of flowers in the gardens, fields and hedgerows. There are seasonal accents. At Easter, the stately lily. In June, the flamboyant poinciana. At Christmas, the brilliant scarlet of poinsettia. In summer, the fragrant oleander. Throughout the year, hibiscus, ad lib.

## Seascape

Much of Bermuda's northern shore line consists of dull brownish strata, none too interesting photographically. To the contrary, the south shore with its sweeping sandy beaches and rock contours, is a glory of design and color. There the forces of some 3,000 miles of ocean break dramatically and rhythmically, to stage the picture perfect. Underwater vegetation, coral formations and turquoise sea fringed with white foam, create a restless, ever-changing mosaic of pattern and color.

There are sandy beaches on the south shore thronged with convivial pleasure seekers. Nearby there are dozens of coves, and quiet secluded spots where, if you prefer privacy, you can relax in the solitude of sky, sea and sand. Nary a human in sight.



Hybrid water lily of the *Nymphaea* species (Bermuda)



**WELCOMING STEPS**, of semi-circular design, extend greeting to the arriving guest.

### **Contrasts**

As you may gather, the essence of Bermuda for the photo hobbyist is the amazing versatility of its contrasts. It is a concentrate of the unusual and the unexpected. In your search for pictures, you can experience just about the whole gamut of human emotions. The disappointing, stimulating, drab, colorful, unconvincing, dull, spectacular or exciting. Varying emotions just a stone's throw each from the other, or just around the corner. All most intriguing.

### **Nature Photography**

Some 1,500 types of flowers and other plants are identifiable on the island, for the nature photographer. Many of these are exotic, tropical species from the West Indies, Asia and Africa, as well as continental America.

While there are only 11 species of native birds, none of which is unique to Bermuda, some 50 species of colorful migratory birds drop in regularly.

For the nature specialist, too, is a fantastic collection of fish in the Aquarium, coupled with the drama of marine vegetation in sea gardens which may be shot through glass bottom boats.

### **Architectural**

In my interpretation, the basic personality of Bermuda is more characteristically pictured in subjects which are the hand of man, than any other way. The contemporary architecture of Bermuda, with its grooved, white sandstone roofs, provides any photographer with subject matter galore of extreme individuality, and of a type unob-

tainable anywhere on the north American mainland.

Always, to me it has seemed wasteful of vacation time abroad, to take pictures of subjects which can be photographed to equal, sometimes better advantage in one's own country. One of the aims of foreign travel should always be to interpret a country pictorially, by accenting its own peculiar characteristics, mannerism and way of life.

Because of the unusual quality of its line and design, the relatively modern architecture of Bermuda, with the added color of its garden setting, is utterly charming. In many of Bermuda's parishes, many dignified structures are reminders that the Island became the first British colony in the early 17th century. These buildings are mostly in excellent preservation, while maintaining the element of antiquity.

In some there is a blend of the old and new. That 1700 A.D. structure you shoot may be wired for better living electrically.

The town of St. George's, formerly the capital, is a case in point, containing the greatest concentration of age and history. There, numerous narrow lanes, some of which may be traversed only on foot, lead to centuries-old shuttered homes, secluded in breath taking gardens. The hobbyist, so minded to enjoy taking pictures of this type, could spend several days in this section, yet fail to exhaust its pictorial possibilities.

### **Historic Lanes and Byways**

The whole island, actually a combination of small islands, abounds with picturesque lanes and byways. Many



**PERSPECTIVE** of light and shadow in old St. George's, Bermuda.

of these may be missed by the visitor who stays exclusively with guided tours covering only the main points, and allowing little or no walking time to get away from the beaten track. This way you will lose a lot of off-beat pictures, without which no interpretation of Bermuda is complete. It is a good plan to have a taxi guide take you to a central point early in the morning and leave you to wander there the rest of the day.

Inexpensive ferry boat and bus services radiate from Hamilton, the capital, to many interesting points around the shoreline.

### Guide

As good a photographer-guide as you'll ever find is Eddie Lawrence, whom you can write or telephone at Somerset Bridge, in the picturesque west end of the island. Likely he'll bring along his own camera, make suggestions, and join you in hunting down pictorials. In 1957 he won the top £100 cash prize for the best picture submitted by locals or visitors in the Royal Gazette Newspaper's photo contest.

Frequently he takes on special assignments for Bermuda News Bureau when important guests come to the Island, and he is detailed to show them round. He's quite a regular choice among professional photographers and models in Bermuda, looking for fashion, illustration, publicity and other pictures. Aided Regina's Dick Bird in filming the Bermuda motion picture seen at several PSA conventions.

### Photo Information

If you're a dedicated photo enthusiast, pro or amateur, make a point of meeting Colin Selley, manager of Bermuda News Bureau, 50 Front St., Hamilton, if this can be arranged by telephone appointment. Colin and his staff of news and photo journalists maintain as live and efficient a publicity and information service as you'll find anywhere on earth.

From the driers and tanks of the Bureau's black and white and color processing plant, glossies and transparencies roll by the hundreds, ready to tell the story of what's doing in Bermuda.

I'd like to wager that, if you figured the density of picture output as a per capita factor to the island's 40,000 population, it would rate as high, likely higher a per capita photo journalist production, than any plant in the world.

For anyone who has never seen a modern news photo plant in action, meeting personable Colin Selley and the live camera men of the Bermuda News Bureau operation, is an educational and stimulating experience. For those in the photo journalistic profession visiting the Island, it should be a No. 1 informational assignment.

### Photo Supplies

Photo supplies pose no problem in the several well stocked camera shops in Hamilton, and elsewhere. Black and white, or color films of popular manufacture are in plentiful supply, and cost about the same as in the U. S. German, Japanese and other imported cameras are frequently priced lower.

American and Canadian money is legal tender anywhere in Bermuda, though the colony has a sterling currency of its own, similar in exchange value, but not interchangeable with the British pound sterling.



**SECLUSION.** Many an old Bermuda cottage is snugly private.

### Weather

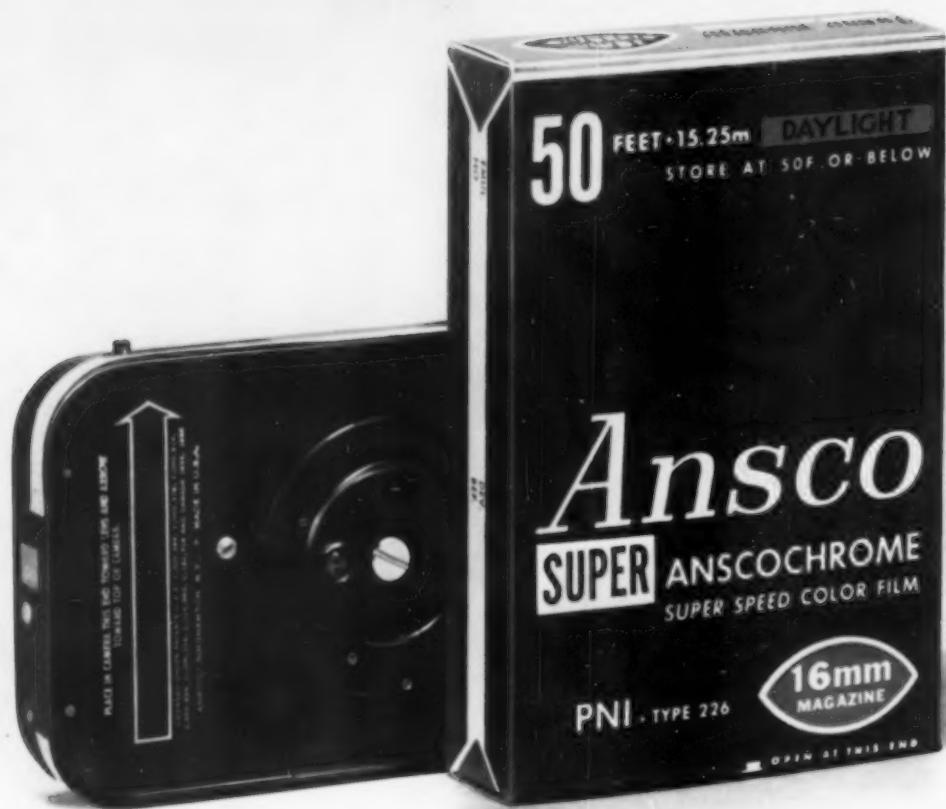
Bermuda is an all year round resort, because variation in temperature between summer and winter averages a range only of 17 degrees F. Jan.-Feb.-March have a pleasant daily average 63, with a minimum low of 57. July-August daily average is 80, with maximum summer high 86.

There are few completely rainy days any time of year, but, at times, a sequence of days with light overcast, necessitates use of an U.V. filter, because of high ultra violet light quality.

I have found that hazy days often are more desirable photographically than clear sunny ones for certain contrasty subjects. Days of diffused light usually provide interesting mood. On clear days, contrast range problems are similar to those experienced in any tropic or sub-tropic zone, particularly mid-day. Generally you'll get better results concentrating your picture activity early and late in the day.

### Accommodation

Accommodation in Bermuda is excellent whether you stay at a hotel, any of the numerous guest houses, or in one of the modern cottage colonies. There's little difference in cost between any of them, comparing similar type accommodation and services. There are three distinct classifications, luxury, popular, and economy. All are well supervised and scrupulously clean. Prices are mostly quoted in dollars on the American plan, but alternate plans are usually available.



## New! 16mm Super Anscochrome available in 50 ft. magazines!

Remarkable high-speed Super Anscochrome® 16mm color film is now available in 50 ft. magazines.

Now every 16mm magazine camera can become an available light camera. Just snap in a magazine of Super Anscochrome 16mm (E.I. 100) and produce great footage even in the available light of a room.

Best of all, Super Anscochrome produces brilliant reds, rich greens, and superb blacks . . . and the smoothest flesh tones ever to hit a projection screen.

Keep a supply of Super Anscochrome 16mm (PNI) on hand. Its high speed means that you're ready

for anything, good light or bad . . . *insurance* against every shooting hazard.

So why not play it safe and standardize with Super Anscochrome daylight and tungsten type—Now available for *all* 16mm magazine cameras! Ansc, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

**Ansc**

*Super Anscochrome*

# Filming Travelogs

By Esther Cooke, APSA

Once I had a nightmare and woke up screaming. I dreamt I was high above the Atlantic, Europe-bound, and had forgotten my Bolex! As though such a catastrophe could ever happen to me whose camera, tripod and film are weighed and packed first in order to determine what the clothing ration may be. Last time this latter item was reduced to about five pounds—it was lucky for me that my favorite airline was not too technical about baggage allowance but even so I'd wager that no American woman crossed the Atlantic that year with fewer clothes than I.

There is something very satisfying about making travelogs. Enough of the nomad has survived in most of us from our remote ancestors in the very beginning of time to make the lure of far-away places irresistible. They wanted to see what was on the other side of the mountain, our parents wanted to see what's on the other side of the ocean and we will not be satisfied until we have seen what's on the other side of the moon! While all of us are not so fortunate as to be in a position to yield

to the urge to travel, those of us who are will find much gratification in bringing back alive on film the essence of the lands we visit. A travelog can be such a record of a personal trip or it can be an impersonal documentary on a country, city or place. The films I make belong in the latter category and it is therefore that type which will be discussed here.

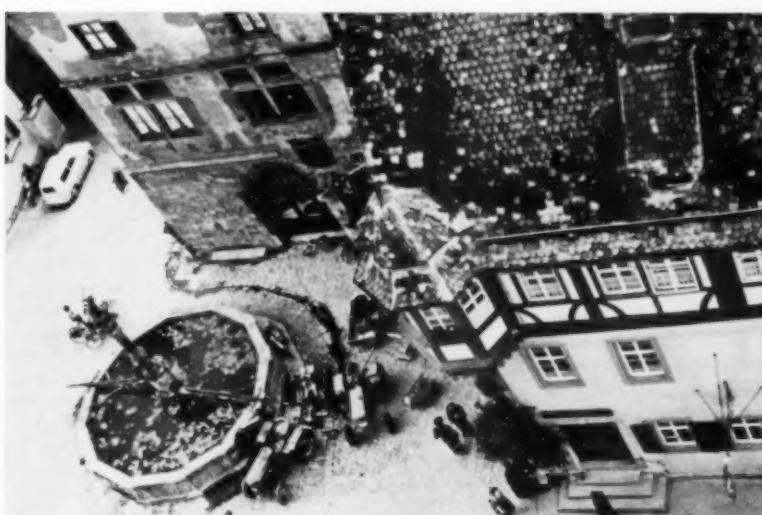
First of all, and this cannot be over-emphasized, there must be a genuine interest in the subject to be filmed. The more intense the interest, the more interesting will be the resulting travelog. In the second place, there must be a sincere liking and respect for the people of the country chosen. And in the third, it should be borne in mind that true beauty and interest does not lie in the physical geography of a country but rather in the lives and activity of its people, whether expressed in traditional celebrations or in simple everyday incidents. In the latter case the interest may exist because of the unfamiliar manner in which familiar tasks are performed but, on the other hand, it may well lie in the very fact that the methods are surpris-

ingly similar to our own in a place where we might least expect to find them so. Without the foregoing ingredients, no matter how perfect the exposure, how lovely the composition and how excellent the camera technique, the result will be disappointing—the letter without the spirit.

Preparation for filming a travelog cannot begin too soon and involves a prodigious amount of reading and research from all available sources—guide books, histories, National Geographics and other periodicals, travel literature from the country's Tourist Information Office. Such offices are maintained in New York City (and in some other large cities in this country) by all European countries and the addresses may be obtained by writing to the European Travel Commission, 295 Madison Avenue, New York, N. Y.

A notebook is indispensable and on the first page an outline map should be drawn. As research discloses places with filming possibilities they should be indicated on the map by numbered dots, with footnotes to give further particulars and dates of any special events. When writing for travel literature specify as accurately as possible the time you expect to be in the country and inquire specifically as to whether anything of this nature will transpire during the period of your visit. The amateur filer will ordinarily find it advisable to choose as his subject a particular section of a country since to attempt to base a film on the whole country is usually impracticable where time is limited. The exception to this, of course, would be one of the fascinating "pocket handkerchief" countries some of which I am looking forward to filming when opportunity presents itself.

Once all data is assembled it should be carefully screened and since the resulting film should not give the impression of being cluttered with unimportant details, these should be removed. From the remainder an outline may be drawn with parenthetical instructions regarding the best time and place to film the sequence. The most desirable sequences should be starred and later every effort made to obtain these. However, although almost certainly some will prove impossible, Lady Luck is sure to supply others that weren't even dreamed of and these may easily turn out to be the best. Moreover, casual conversations with others on plane or shipboard will frequently reveal facts about a place never recorded in guide books.



A candid down-shot reveals normal action and often shows spatial relationships in a simple manner.

# MOVIES

It goes without saying that in order to work to the best advantage it is imperative that the itinerary be as flexible as possible since bad weather, unexpected filming opportunities, and so forth, may make necessary a change in plans. This is one reason why I like to travel in the so-called "off seasons" inasmuch as advance hotel reservations are rarely required at such times. Fewer tourists to clutter up the scene and walk in front of the camera at the wrong moment make the early spring or the autumn preferable. Personally, my choice is the spring as this is almost without question Europe's most glorious season due not alone to budding fruit trees and flowering hedge-rows and fields, but to the mood of the people after the long, hard European winters. There seems to be a gaiety and happiness in just being alive which fades in inverse ratio to the advance of the season and the influx of the tourist trade, economic necessity that it is in most countries.

Equipment should be carefully checked before leaving this country. A list of authorized repair shops throughout Europe may be obtained from Paillard by Bolex users and probably also from other camera manufacturers. Take all the film you can afford. If you have it sent to yourself you will be charged duty in most if not all countries and it is expensive to buy over there. Moreover the Kodachrome found on sale is usually manufactured abroad and, personally, I prefer that made in this country. Often the travel folders supplied by the Information Offices indicate that a very limited quantity of film will be permitted entry. I think that I had to open my bag on only one occasion and display its contents which consisted of a complete floor of Kodachrome. Although the rules of that country said one roll would be allowed no question was raised. Europeans like to see us come. They know that nine out of ten Americans will carry cameras and film to use with them. Ergo, camera, film and Americans are welcomed together. Incidentally, one of the advantages of traveling light is the complete simplicity of going through customs.

I seem to arrive at my destinations in late afternoon or early evening but this is no deterrent but rather an advantage. That first evening (as well as cloudy or rainy days) is useful to reconnoitre and get my bearings using a compass to determine whether morning or afternoon would be best for "shooting" particular

objectives. (Sometimes this can be figured out before leaving home if a picture map of the city can be obtained.) While famous landmarks should be included for identification purposes, care must be taken to avoid taking the trite and hackneyed views and this preliminary inspection will frequently disclose unusual angles or frames which will lend a unique quality to the view.

Among the most valuable sources of information regarding local events and photogenic spots, aside from the country's local tourist office, will be the concierge of your hotel (or proprietor if you like to stay at small pensions), the post office, railroad station and the photographic supply shops. Contact these early in your visit since in many instances local events are not noted in guide books or other travel literature. If it is a wedding you wish to film, go to the town hall and find out from the license bureau the necessary information. Study the postcard views in the shops. In short, use your imagination to supplement the material you already have.

Once you are ready to shoot here are a few things to remember:

1. Shoot down from heights for interesting establishing shots choosing a vantage point which will give cross-shadows or back-lighting.

2. Take complete sequences with plenty of close-ups to serve as cut-ins and cut-aways in editing and don't forget to change your angle and the size of the image with every shot. "Jump" shots are very unpleasant in a finished film.

3. Watch your color patterns to get a good balance—this can become second nature with a little practice.

4. Avoid "postcard" shots—no matter how beautiful the composition, wait for some action. If time permits, wait patiently for exactly the right action which will lend human interest to the scene.

5. Nothing is more monotonous than a series of scenes taken at eye level. Introduce interesting and unusual angles but don't overdo it. Try to make the audience forget there's a camera involved and instead strive to create the illusion they are seeing the action at first hand. People look up, down and around at things that interest them and they *ALWAYS MOVE IN CLOSER* to get a better look at objects that arouse their curiosity. The closer the cameraman comes to correctly anticipating what his audience would like to do if it were actually present, the more vital and engrossing his resulting film will be.

6. The easiest way to get good exposure is to have the sun directly behind you. Unfortunately, this is also the surest way to obtain dull, uninteresting and monotonous footage. Add sidelighted shots and experiment with back-lighting—well-done these will call forth a chorus of "Oh's" and "Ah's" from the audience. Avoid shooting

from 11:30 A.M. to 1:30 P.M. as this results in washed out color and unsatisfactory shadows. Filming too early or too late in the day will lead to contrasty shadows which will make for poor duplication later and will also introduce a reddish cast which while often pleasing in slides is disturbing to the eye when it appears in a film. If time is not at a premium, it is a good idea to spend a day or two observing the variation in the lighting on buildings at different times in the day. In Venice the changes in the hues of the mosaics on St. Mark's as the sun rode across the sky were astounding and I found that about five o'clock in the afternoon (in June) was about ideal.

7. Unless your film supply is limited, shoot too much rather than too little but this does not apply to the length of a scene. Seldom will you want over ten seconds (unless you are following a continuous action which will not permit you to move in for closer shots) and cut-ins and cut-aways may be very brief, two or three seconds being sufficient. Be sure to start shooting before the action enters the frame and continue filming until it leaves the frame. In such cases, a smooth pan to follow the action will often add variety to a film (and duplicate the tendency of the viewer to move his head to watch—even as spectators do at a tennis match), but aside from this the safest rule is **DON'T PAN**.

8. Lastly, don't forget that it is what people do that other people are interested in. Indoor shots made with available light can add much to a film and it is often easier than is supposed to get permission to film in a factory or a shop. In Switzerland I had no difficulty in persuading the proprietors of two music box factories to let me film some of the activity and one even cooperated so far as to spread a red cloth on a table near a window, allow me to choose the boxes I wished and wound them for me so that the little figures would be in motion as I shot. Don't hesitate to create interesting situations where they do not exist—most people are friendly and glad to cooperate. Children in general and small boys in particular can be completely won over with a friendly smile and a peek through the view finder.

There is a language that supercedes all languages and that is the sincere good-will which most human beings bear for each other. With this common tongue it is utterly amazing how little difficulty there is in communicating one's ideas. This is especially true in the case of children. I speak not a word of German yet in Rothenburg last spring I made friends with a little boy whose vocabulary of English words probably did not exceed a couple of dozen but notwithstanding this I was almost never at a loss to get an idea across to him during the three or four days when he was my almost constant companion. Noticing him watching me in wide-eyed interest as I filmed the famous clock in the market place, I let him look through the view finder changing it for the various lenses before dismounting my cam-

era and making for the old wall surrounding the town. I had gone only a short distance when running footsteps caught up with me and there was my new-found friend reaching out to relieve me of the tripod. Among the places where he took me was the ole swimmin' hole in the River Tauber at the foot of the cliff upon which the town is perched and, of course, he knew all the youngsters who were cavorting in the water having a wonderful time. One boy was in a round tin wash tub out in the middle of the stream paddling it with his hands and two others were in a home-made rowboat. Werner, my young friend, replaced one of these boys and proceeded to maneuver the rowboat to just the right place for me to film. Afterward, and I will never know how he conveyed this idea to me, he indicated the possibility of adding a touch of humor by his tipping the boat and landing in the water. He understood my natural remonstrance that he would get his clothing soaking wet and as clearly as though we both spoke exactly the same language he made it apparent that this could be avoided by his first removing all of his clothes. It was with considerably more difficulty that I explained that not only would this make an inexplicable jump in my sequence but that Eastman might not be permitted to return the film to me through the mails!



All this to mark a drugstore in Rothenburg. Close-up details give your films a lift, heighten interest.

Two final bits of advice I would like to offer. The first is to send Kodachrome back to Eastman's Rochester laboratory as it is exposed, using the special labels for this purpose. There is a customs office at that particular laboratory for the film to pass through and it will be ready and waiting at your dealer's upon your return. Not only is it heavy to carry around but it may be exposed to undue

heat or, even worse, to fluoroscope examination by the customs offices of some untrusting countries, although I believe this is most unusual. My further advice is to seek records for background music while you are in the country as often they are most difficult to find at home. Rainy or cloudy days are ideal for this purpose. And now, good travelog shooting to all of you in 1958.

## The Magic Book

By OSCAR H. HOROVITZ, APSA, FACL, FACI



Bombay



Japan



Hawaii

Whenever I plan a trip, I start by listing the items I intend to carry with me. Number One on this list is the "PSA Membership Directory"—the magic book!

In the days of the Amateur Cinema League, I wrote to the ACL headquarters and secured the names and addresses of ACL members in the cities I planned to visit. As I approached

these cities, I sent letters to the names I selected from my lists stating that I would be at such and such a hotel and could be reached at certain hours by telephone—that I was an ACL mem-



Bombay

was a welcome visitor—was helped in my filming and was entertained as well. In order to reciprocate, I always carry a film or two with me and give shows and lectures in homes and at movie clubs. You will have no language barrier since your host speaks and reads English otherwise he wouldn't belong to the PSA.

I want particularly to mention the receptions I received in Haifa, Israel, Buenos Aires, Argentina, Belo Horizonte and Rio de Janeiro, Brazil, Dublin, Ireland, and Hong Kong, all as a result of the above mentioned procedure. Some of my hosts have since visited me here!

Since becoming a PSA member, I do not need to write for names and addresses as I have them all listed in the rear of the "Membership Directory," by countries and cities. Through the PSA Directory, I located Eddie Churn of Hong Kong and the Hong Kong Amateur Cine Club. My lecture to that club was taped so that absent members could later hear it. Eddie showed me parts of Hong Kong which I would not



Bangkok

have visited had I not met him.

Being welcomed in foreign cities is a heartwarming experience, for you cease to be just a tourist and become a guest. You receive priceless filming opportunities and information from your hosts. All this because you had the foresight to carry along your "PSA Membership Directory"—the magic book which opens the doors of friendship.

## HIGH TRIP

By Dorothy Orr and Othel Goff

When we bought our movie cameras our sole objective was to make travel films. And we haven't deviated very much from that objective. Usually we manage to complete what we call a travel film each year. As we understand it the travel classification applies to films that picture travel experiences, and so far our interpretation hasn't been challenged. We are not experienced travelers except perhaps in vacation pack trips into wilderness areas. For diversification we alternate trips, a pack trip this year, a conventional tour next year and then another pack trip—that sort of thing.

Both of us love to hike and make films of our travels. The films are usually entered in movie contests, and that leads to a confession. We are rebels. While we have learned some requirements for an acceptable contest film we still like to shoot "just a lot of pretty pictures." Have you heard those words before? Many non-movie makers see the film. Their minds are not racing along figuring the technique used and results

achieved. Oh well, education of the judges is a slow process. Maybe travel films won't always have to look like Hollywood scenarios in order to be acceptable!

Since each amateur is usually a one-person production outfit there isn't much to be gained by breaking the movie-making operations down between camera handling, editing etc. The amateur doesn't even try to classify each of his efforts.

Ed Kentera asked us to write about travel films (hope we remember all the things we're going to do to Ed for talking us into it). Perhaps we should talk about the film we are working on now.

The title of the film is "Trails." The film concerns a High Trip into the Sierra Nevada Mountains with the Sierra Club. Let's start at the beginning. When we pay the deposit covering our reservation for the High Trip we start gathering information about the trip and planning our film. We learn there are to be a number of people on the

trip including men and women of all ages, 16 to 65, so there will be little trouble in finding actors if we need them. The food and dunnage are carried on pack animals so we can plan on some pack train shots. From the itinerary and a topographical map we learn the location of the camp sites and the general character of the country around them. Also we can anticipate what we will see on the moves between camp sites. We learn that we will have considerable weight on our backs in the knapsacks which we carry on the trails. Camera equipment, lunch, flashlight, rain gear and fishing equipment, all needed on the trail, do run into poundage. The general program is to move from the road head to the first camp site, lay over a day or two, then move to another camp site and so on for the two weeks scheduled. During each layover, trips are organized to nearby peaks and lakes. Camp chores are cared for by the packers and commissary crew but we help them occasionally. Altitudes are high, above timberline most of the time, so we can see great distances. Good photographic weather is practically guaranteed by the management.

These are the impressions we form, based on our reading and answers to questions we ask, and they are a basis for the planning of the film we hope to make. Of course our impressions are not always correct. Before we visited

Brussels we did a lot of recommended reading. Part of our movie plan, based on this reading, was to shoot a sequence of some of their art. One of the statues we wanted to get was the world famous Mannequin Pis in Brussels. But the books we read didn't mention that the statue was confined in a very small area next to a tall building and surrounded by an eight foot iron fence. Very unphotogenic. Also the weather did not behave as advance notices had assured us it would. It rained all the time.

Of course with the information we now have about the high trips it isn't hard to know what kind of shots we can and will take. Rugged mountain peaks, roaring mountain streams and beautiful blue lakes. But we can't stop there if we want others to enjoy our film. So let's plan some of the additional sequences we will need to make this film of contest caliber. An easy and natural solution is to film some of our experiences along the trail. Sequences covering the getting and fixing of a blister, stopping for a drink and taking a salt pill, eating lunch and making a pot of tea, reading maps and identifying peaks, being caught in a sudden mountain storm and some of the activities of the packers and pack trains.

Now it looks like our plan is complete. Our objective is to get some beautiful mountain wilderness shots and splice them among some trail incident sequences. However, this is only a plan and not a very firm one. There are certainly many more imaginative ways of doing this. Some of them will occur to us as we go along. But the important thing is to have a complete plan that will work, so before we abandon or revise part of the original plan let's be sure the change will be good for our film.

Now let's make some notes in a handy pocket size notebook that will remind us of all the sequences we hope to get on the trip and we're ready to start up the trail. In this notebook we will also keep a record of the shots we take under the proper sequence heading. That will help to keep us from finding ourselves in trouble when we reach the editing stage. Let's consider a more detailed plan for the map reading sequence. Here's our opportunity to show some rugged beautifully lighted peaks. Our two map readers will climb into view on top of a high ridge and gaze off into space. (Here we can cut in one of our view shots). They get out the map and compass and spread the map on a rock. One sights through the compass at some point in the distance. (Another view shot here). Next they do a little triangulation and orientation of the map. This can be shown in close up and medium shots. For the medium

shot we will again have a beautiful back drop of the mountain peaks. All of this sequence can not be taken at one location because we'll run out of beautiful scenery. So since we're going to include two or more locations in this sequence we must remember some things about them so we can duplicate the set up and the shots will appear to have been taken at the same time and place. The surest way to remember is to make some notes in our notebook. Then when we reach the editing stage we will not discover that our actors have changed their shirts between shots, or that the person on the right in one shot suddenly got over on the left without moving a muscle.

If we do this for all of the sequences we will find when we start editing that we have the shots we need to make the film. Assuming of course that the shots are all long enough and usable. We find that such an assumption is never safe, so we take considerable extra footage in order to be sure we won't be left without an alternative. No matter how well we have planned we will probably find in the editing stage that we still need some transitional and bridging shots. These can and should be taken locally. A little imagination and ingenuity will tell us how to do it.

We have spent all of our time talking about planning because advance planning makes such an improvement in our results. Like in all fields of life, chance favors the prepared cinematographer.

Taking a travel movie requires having traveling companions who have

## MOVIES



High Sierra Grandeur  
Majestic Sierra Peaks beckon  
the travel filer.

sympathy for your project and patience. Patience to "waste" half the time of the trip while you maneuver tripods, recheck light meter readings, wait for clouds to move and just wait.

## Simple Editing For The Travel Film

By Ed Kentera

By a great margin the film footage exposed by the amateur today is in the main devoted to the family and the travel type of film. In keeping with this month's special travel issue our article will concern itself with the subject of travel filming and how such films may be edited for improvement.

All films fall in one of three possible classifications. Either our film is a documentary or informative type of film, or it is a film made for entertainment. The third classification would be the entertainment-documentary which combines certain elements from the first two classes.

The documentary film serves to provide a record of information. Such information would include the progress of a new church building. The many films

used by industry, the armed services, civic projects and the travel film are all documentary films. The entertainment film is, of course, the type in which actors, fancied, (cartoons, puppets, etc.) or real, portray a photoplay story designed to solely entertain the viewing audience.

Inasmuch as a strictly documentary film may easily become boring, many of today's producers are combining entertainment with the informative film as a means of capturing the greater interest of the viewer. By entertainment it is not necessarily meant that a film must be amusing. It must, however, be interesting. And we can all agree that the informative film which lacks creative imagination is far from interesting.

(Continued Next Month)

# Cinema Clinic

Conducted by George W. Cushman, ASPA

## Pre-Planning the Travel Film

What is the worst criticism of the average travel film? It lacks a central plan or theme. It is too rambling. It flits from subject to subject. There is little or no continuity.

What can be done about it? A filer is going to a new national park or recreational area on his vacation. How can he plan a film when he doesn't know what will happen, and he is not familiar with the locale and territory?

The filer who wants to bring home something more than a heterogenous group of moving snapshots can, should, and does plan his film in advance. When he has a definite blueprint in mind, or better yet, on paper, the chances are greatly in his favor that his resulting pictures will be above average interest.

How?

By planning beforehand on a central idea and then capturing that idea on film.

A local minister took a trip through southern Europe. Before he went he read up on the many churches and cathedrals he would visit. These architectural works of art intrigued him and they were the feature of his film. He contrasted one with another. He filmed people entering and leaving. He brought out differences between both the worshipers and the buildings. He showed small, inconspicuous churches, yet emphasized how these little edifices meant just as much to the people who patronized them as did the big temples in the large cities. He showed how the religious influence was felt in the small town.

It was an interesting film, simply because it had a central theme—a theme decided upon before the filer began his trip—a theme which set the film above and apart from the average pot shot film which flits and wanders.

A Central American film I recall used as a theme the tribal dress worn by the native Indians of these countries. This doesn't sound like much of a film, yet the filer had worked it out so thoroughly that he had the audience on the edge of its seats waiting to see what manner of uniform would be seen next.

A traveler in Brazil decided to concentrate on the kinds and types of homes he found in the city as well as the country. He had a very interesting film. He showed how the kind and style of each home was particularly adapted to the kind or type of dweller that owned it, from the Indian's crude hogan or wigwam to the sleek apartment of the city worker in Rio. He had thoroughly planned this theme before he left home.

A family trip to Yellowstone was different because the filer had filmed all the scenes from the viewpoint of his four year old daughter. And everyone who saw "Expedition B-Z 56" from the Ten Best Shows of 1957 will remember what a wonderfully planned idea Tim Lawler had employed to film a day at the zoo with his family—so good, in fact, that the film won the Harris B. Tuttle Annual Award for the Best Family Film of that year. Tim didn't go to the zoo and then get his idea. He had it well in mind long before he left home.

Many a filer says, "I'll shoot my footage when I'm there, then when I get home I'll work out a story or theme around it." Well, that's better than no idea at all, but it's the hardest way. Sometimes the material won't quite fit, and the filer soon realizes that if he had had his idea in mind before he left, he could then have shot his footage to nicely coincide with his plan.

I recall an opening title that I saw some years ago on a summer vacation film. The letters worked out so beautifully on a moving background, and I asked the filer how he did it, if he had a duplicate made, or what? "No," he replied, "I had the titles lettered before I left home, white letters on a dull black card, and took them along with me. I kept my eyes peeled for days, looking for just the right background I wanted. When at last I found it I got out my title cards, filmed them, rewound the film in the camera, and then exposed the background." That, certainly, is pre-planning at its best.

A fellow in Chicago wanted to carry out the wild west theme when he went to Colorado and the bad lands. He had two boys, 4 and 6, and he purchased

special clothes for them including fancy vests, large hats, and photogenic six shooters—the type allowed for the small fry. I doubt that the boys objected.

Then, when he reached the real "Bad Man's Territory" he let his two sons act out a little script he had brought along. In this way he filmed his two sons for the family record, at the same time captured the beauty of the wide open spaces as he wanted them, and had a film which was of interest to any audience.

A fisherman wanted something different from the usual angling shots he had always taken before. He decided to concentrate upon the kinds and types of places where fish are most likely to be found. He went even further than this by pointing out the specific kind of fish each area could be expected to provide, and then emphasized the best kind of bait and the best method of fishing to be used for the best results.

Films are also finding that their efforts are improved if they specialize on one subject rather than try to cover a smattering of all. Many vacation spots are noted for one particular type of beauty. Often it pays off to concentrate on this special feature and ignore the more commonly found subjects. For example, the geysers in Yellowstone are unique to that one national park alone. A film of this area could be greatly strengthened if the filer would concentrate almost entirely on geysers, from the little ones scarcely more than a bubble in a pond to the gigantic ones that shoot a hundred feet in the air. By comparing and contrasting the various geysers we would have a far more interesting film than one which tries to show everything Yellowstone has to offer and thereby shows not much of anything.

Ideas? You can get them from travel folders. The encyclopedia gives features of every foreign country and famous place. Films from consular offices and travel bureaus can be obtained and studied for ideas. Conversations with people who have been to some popular place will bring forth much valuable information and clues as to what might make a different film should be numerous.

Are you lazy? If so, I'm sorry I've wasted your time. You'll probably go on making the same sort of general film that flits from one subject to another, and gets nowhere because it is going nowhere.

But if you're interested in making a travel film that is a bit different, plan its central theme now. You may have to alter your plans some when you get where you're going, but that's to be expected. When your film is finished your friends will be surprised at the difference. And so will you!

# Meet, greet, these new PSAers

every member get a member

ADELSON, Miss Sadie F., 2121 Virginia Ave., N. W., Washington 7, D. C. 1'59 C

Bronette Ehrlich

ALLRED, Willard, P.O. Box 1817

Jackson, Miss. 1'59 C

William A. Becon

AMENDOLA, Frank, 4034 Miller Trunk Hwy., Duluth, Minn. 2'59 P

Paul Morris

ANTHONY, Frank A., 632 Apple Ave., Muskegon, Mich. 2'59 CS

Bill Sprecken

ARTHUR, Paul H., Spaulding Lane, Riverdale, New York 71, N.Y. 1'59 MP

Edmund V. Mayer

ASAI, Tomiyasu, Fuji Photo Film Co., Ltd., Odawara-Kojo, 220, Isaida, Odawara, Kanagawa-Ken, Japan 1'59 M.C.

BALZER, Harvey, 14-15 Nor Ave., Far Rockaway 91, N.Y. 1'59 JP

M.C.

BAMPFIELD, J. Fred, 8236 - 14th Ave., Apt. 201, Hyattsville, Md. 1'59 CT

M.C.

BAPIRAJU, V., Advocate, Rajahmundry, Andhra State, South India 2'59 P

Volety Venkatesh

BARNES, Jack G., 310 Melmore St., Tiffin, Ohio 1'59 CJPT

David A. Murray

BARNETT, Robert R., 8435 N.W. 23rd St., Oklahoma City, Okla. 2'59 P

Richard Henley

BARRY, Miss Elizabeth S., 219 E. 66th St., New York, N.Y. 1'59 CP

Edmund V. Mayer

BELDING, Dr. Sherl, 5098 Armstrong Rd., Lansing 10, Mich. 1'59 CP

Philip G. Coleman

BENNETT, A. L., 74 First St., Keyport, N.J. 1'59 C

Arthur E. Froehlich

BERISTAIN, William Stegers, Cuba 826, Alton Ler. Piso, Habana, Cuba 2'59 P

Francisco Montes Finley

BERNARD, Curtis R., 4323 Merrell Rd Dallas 29, Tex. 1'59 P

J. Allen Gannaway, III

BITTERMAN, Alfred J., 1421 S.E. Second St., Evansville, Ind. 1'59 C

Mrs. Louis P. Hombuechen

BLACKSTONE, Albert D. Jr., 452 Taren Pl., Pomona, Calif. 1'59 JP

Elmer F. Miller

BLAIR, George E., 920 Mason, Flint 3, Mich. 2'59 C

M.C.

BLASINGAME, V. O., 307 Danner St., Porterville, Calif. 2'59 P

Harry E. Rose

BLAYLOCK, John C., 1212 S.E. La-Cola Dr., Tustin, Calif. 2'59 C

M.C.

BLEAM, Arthur, 628 Washington St., Allentown, Pa. 1'59 C

David A. Murray

BLUM, Joseph G., 70 Maywood Rd., New Rochelle, N.Y. 2'59 PS

Mrs. Frank A. Fossbender

BLUME, Dr. George D., 4238 Gallia Ave., New Boston, Ohio 1'59 M

Dr. Wells C. McCann

BOBBY, Andrew, 4930 W. Pt. Loma Blvd., San Diego 7, Calif. 1'59 CT

William M. Wright

BOND, Tracy N., Box 990, Windsor, N.S., Canada 2'59 C

Tim Randall

BONSAVER, Sgt. Angelo RA13215144 TUSLOG Det. 13, Box 12, APO 224, New York, N.Y. 1'59 JP

SFC Paul Porter

BOWMAN, Miss Louise, 362 Argonne Dr., New Kensington, Pa. 2'59 C

Ann M. Kendlehart

BRAAL, P.J., 343 State St., Rochester N.Y. 1'59 T

Charles A. Kinsley

BRICE, James N., 411 - 41st St., West Palm Beach, Fla. 1'59 P

M.C.

BURNETT, Verlin, 2620 N. 40th St., Milwaukee, Wis. 2'59 S

Ted Loetsch

BURWELL, Dr. Wilford H., 435 N. Bedford Dr., Suite #306, Beverly Hills, Calif. 2'59

Miss Dorothy Simpson

CALDWELL, E. B., % Parade Publications, 285 Madison Ave., New York 17, N.Y. 2'59 C

J. B. Cummings

CALLAGHAN, William A., 257 E. Beaumont Rd., Columbus 14, Ohio 1'59 T

M.C.

CANGBAY, Edmundo, Sagada, Mountair Provence, Philippines 1'59

M.C.

CARTWRIGHT, C.O. Care Western Union Tele. Co., Coffeyville, Kans. 1'59 C

Howard R. Sailors

CHANDLER, Jeff, 1152 San Ysidro Dr., Beverly Hills, Calif. 2'59

CJNJP

Rocky Nelson

CHIEN, Hsien-Hueh, 674-676 Phanthanh-Gian, Saigon, Vietnam, South 1'59

Ho Chung-Hai

CHOIN, Catherine E. (Mrs. Harvey), 1846 S. 6th Ave., Monrovia, Calif. 2'59 CNJ

CHOIN, Harvey, 1846 S. 6th Ave., Monrovia, Calif. 2'59 CNJ

Everett A. Huffine

CLAY, Harold, 64 Davis Rd., East Hartford 8, Conn. 2'59 CP

Alex Potomianos

CLEMENT, Edward G., % Albany Camera Shop, 204 Washington Ave., Albany, N.Y. 1'59 CPT

Esther Cooke

CLIMIE, Miss Annie J., 157 Ramona Ave., Buffalo 20, N.Y. 2'59 C

Joe Bertucco

COEN, Robert E., 1404 Oregon Ave., Stuivenburg, Ohio 1'59 CP

Felix J. Henning

COHEN, Charles H., 3464 Knox Pl., Bronx 67, N.Y. 1'59 C

M.C.

COLE, Kenneth, Irie 4, Box 338, Salem, Ore. 2'59 P

Harvey Thurlwell

COMPTON, Alfred W., 348 N. Town, Fostoria, Ohio 1'59 CP

YMCa Camera Club

COMSTOCK, David C., Box 74 S., Merrimack, N.H. 2'59 CM

Mrs. Carol H. Foster

CONHAIR, Edward F., 3890 Claridge Oval, Cleveland 18, Ohio 1'59 CN

Morton Strauss

COOK, Keith D., 4620 Western Hills Dr., Wichita Falls, Tex. 2'59 P

Paul M. Peters

CORNELY, Albert J., 2360 Sunrise Dr., Peno, Nev. 2'59 CN

John A. Riggs

CRABTREE, Elwood J., 320 Orchard St., Delanco, N.J. 2'59 PT

George H. Denow

CRESSEY, Miss Louise, 166 Burris Ave., Rockville Centre, N.Y. 1'59 C

F. Lorraine Skidmore

CUNNINGHAM, Len L., 64 S. Larchmont Dr., Memphis, Tenn. 1'59 CP

Fred Bauer, Jr.

CURTIS, Robert, 191 Main St., Sufield, Conn. 2'59 C

Willis Alling

DAIGLE, Edward C., R.F.D. 1, McFarland, Wis. 1'59 C

L. Stanley Sadler

D'AMBRO, Frank L., 1824 S. 23rd St., Philadelphia 45, Pa. 1'59 CMJPT

Edward Dowling

DAVIS, Elmer R., 2125 Glen Ivy Dr., Glendale 6, Calif. 2'59 S

Miss Leona Hergrove

DAVIS, Miss Mabel M., 408 Grant St., Troy, Ohio 2'59 CP

H. L. Paschall

DEAKIN, Elizabeth (Mrs. C. H.) 203 Irwin Pl., Madison 5, Wis. 1'59 J

Mrs. Clifford T. Welton

DECKER, Ken, 601 E. 2nd St., Pomona, Calif. 1'59 CP

Elmer F. Miller

DEURING, Erich, Turmstr 44, Winterthur, Switzerland 1'59

J. W. Hohn

DIRLAM, John C., 56 Woodland St., Southbridge, Mass. 2'59 P

M.C.

DORNIN, Miss May, Womens Faculty Club, University of California, Berkeley 4, Calif. 1'59 CN

Andy Gotzenberg

DOWLING, W. H., 910 - 4th Ave., N.W. Calgary, Alta., Canada 1'59 C

Charles J. Everett

DOWNEY, Francis, 2135 Grove St., San Francisco 17, Calif. 2'59 N

Ed Jacobs

DRAEGER, Walter R., 1031 Russet St., Racine, Wis. 2'59 P

E. G. Rutherford

DRESCHLER, Frank, 5469 Waring Rd., San Diego 20, Calif. 2'59 P

Herbert D. Kyner

DUBISHAR, Miss Viola R., Box 273 Williamsburg, Iowa 2'59 C

David A. Murray

DUNKERLEY, Herbert, 1336 Park Ave. Cornwells Hts., Pa. 1'59 CJP

M.C.

DUNNELL, Mrs. Ellen S., 90 E. Locust Ave., White Plains, N.Y. 1'59 CNT

Mrs. E. K. Hessberg

DURST, Phil, 623 N. Hayes, Pocatello, Idaho 1'59 P

W. P. Fleming

EASTMAN, C. Eric, 7245 Evergreen Rd., Detroit 28, Mich. 1'59 C

Mrs. Pearl Johnson

ELLIOTT, R. W., 103 Leroy St., Binghamton, N.Y. 1'59 P

B. A. Little

ENGEBRETSEN, Howard A., 272 Maple St., West Hempstead, L.I., N.Y. 2'59 CN

Civil E. Coffiere

ESCOBAR, Frank B., 4431 Clifton Ave., El Paso, Tex. 2'59 P

O. F. Metz

FARIAN, Anne (Mrs. Joe), 252-39 Brattle Ave., Little Neck 62, N.Y. 2'59 CNP

FABIAN, Joe, 252-39 Brattle Ave., Little Neck 62, N.Y. 2'59 CNP

Thomas W. Martin

FERRERA, Mrs. Mildred, Box 171, Trumbull, Conn. 1'59 C

W. V. Plein

FINESTONE, Mrs. A. B., 5000 Cranberry Ave., Apt. 407, Montreal 29, P.Q., Canada 2'59 C

Frank W. Simord

FONDA, Dr. H. W., 313 Pleasant St., Rockwell City, Iowa 1'59 C

Walter Westernmon

FRITSCH, Harold, 1939 W. 76th St., Los Angeles 47, Calif. 1'59 C

Mrs. Beth Duncanson

FUJIMORI, Susumu, Fuji Photo Film Co., Ltd., Ashigara-Kojo, P. Minami-Ashigara-Machi, Kanagawa, Japan 1'59 M.C.

FUJIMURA, Kiyoyuki, Fuji Photo Film Co., Ltd., Ashigara-Kojo, P. Minami-Ashigara-Machi, Kanagawa, Japan 1'59 M.C.

GALVEZ, Conrad, 111-56 - 76th Dr., Forest Hills 75, N.Y. 2'59 CP

James T. Smith

GENET, Dr. Rene, 5 Valley Pl., Upper Montclair, N.J. 1'59 CNP

Helen C. Monzer

GIANNONI, John, 129 Hicks St., Brooklyn 1, N.Y. 1'59 M

GIANNONI, Frances (Mrs. John), 129 Hicks St., Brooklyn 1, N.Y. 1'59 M

Esther Cooke

GIBSON, Miss Beverly, 835 First Ave., Havre, Mont. 1'59 C

William L. Van Allen

GINKIEWICZ, Miss Benedicta, 4433 Aubrey Ave., Philadelphia 14, Pa. 2'59 C

Mrs. Maria Cassidy

GOEHRING, Glen W., 159 Adams St., Rochester, Pa. 2'59 CNPT

Robert F. Michell

GOETZ, James R., 2116 Ivy Lane, Birmingham 9, Ala. 2'59 CP

Ed Willis Barnett

GOODMAN, Paul G., 84-51 Beverly Rd., Kew Gardens, L.I., N.Y. 1'59 N

Miss Josephine U. Herrick

GORDON, Carl, 20 Euclid Ave., Delmar, N.Y. 2'59 N

Esther Cooke

GRATON, Bowman, P.O. Box 6, Duxbury, Mass. 2'59 JPT

M.C.

GRAY, Mrs. Cartharine, 717 Dunlop Ave., Montreal 8, Que., Canada 2'59 CPT

Earle Hogarth

GRAY, Mrs. Ella L., 900 Queen Anne Ave., Seattle 9, Wash. 1'59 P

Hazel E. Watson

GRAYSON, Wayne N., 1674 Torrence St., San Diego 3, Calif. 2'59 CNJ

Earl D. Beebe

GREENE, Allen, 277 East Ave., San Bruno, Calif. 2'59 P

Don Stewart

GREENWOOD, Jim, 415 E. Rogers Dr., Wichita Falls, Tex. 2'59 PT

J. R. Small

GROSS, Mrs. Bertie S., 11 Bayview Ave., Great Neck, N.Y. 2'59 C

Kenneth K. Meyn

GRUNHUT, William J., 5162 Guava Ave., LaMesa, Calif. 2'59 MP

GRUNHUT, Mary (Mrs. William J.), 5162 Guava Ave., La Jolla, Calif. 2'59 MP

R. J. Smith

GUY, Irvine B., Gordons Institute, Liesbeck Park Rd., Kowshay, Cape Province, South Africa 1'59 M.C.

HAAG, Herbert C., 4 Duncan Rd., Hohokam, N.J. 2'59 CP

Leonard Ochman, Jr.

HABACH, Sam, 1694 Davidson Ave., New York 53, N.Y. 2'59 P

Joseph A. Bernstein

HACKETT, Thad, 3007 Greenwood Ave., Highland Park, Ill. 1'59 CJ

Fields Enterprises Medea. Mart.

HALL, Ross E., 150 Roswell Ave., Long Beach 3, Calif. 2'59 C

R. V. Rinehart

HANSON, Mendez N., 901 Wabash Hill Madison 5, Wis. 1'59 P

Mrs. Clifford T. Walton

HARRIMAN, Paul P., 28 S. Williams St., Bradford, Mass. 1'59 CNP

Kenoza Camera Club

HEBBLE, Howard E., 6 Lorraine Rd., Summit, N.J. 1'59 C

Ruth Fields

HEFFERON, A.D., 10347 S. Longwood Dr., Chicago 43, Ill. 2'59 CN

Ted Forrington

HEIM, J. W., 2366 Patterson Blvd., Dayton 9, Ohio 2'59 C

Georgia Roper

HELD, Eugene, Hinton, Iowa 2'59 C

Willard L. Wintord

HERRICK, George E., 2218 S. Genesee Ave., Los Angeles 16, Calif. 1'59 CNT

HERRICK, Marjorie B. (Mrs. George) 2218 S. Genesee Ave., Los Angeles 16, Calif. 1'59 CNT

M. M. Phagley

HICKOK, Clarence W., 45 Bretano Way, San Rafael, Calif. 1'59 CN

HICKOK, Mrs. Clarence W., 45 Bretano Way, San Rafael, Calif. 1'59 CN

Col. James W. Ross

HOLLOWELL, Mrs. Gwen, 1640 East Ave., Apt. 7, Rochester 10, N.Y. 2'59 J

Sydney E. Anderson

HURLBURT, Paul S., 37 High St., Camden, Maine 2'59 CJ

Kenneth J. Waite

HURLEY, J.C. Jr., 123 Addax, San Antonio, Tex. 2'59 CP

HURLEY, Beth (Mrs. J. C. Jr.), 123 Addax, San Antonio, Tex. 2'59 CP

Willard Heath

HYDE, James A., 1584 S. E. Lexington St., Portland 2, Oreg. 1'59 CJPT

Ernest C. Cox

IMBIE, Edmund F., 10 Smith Ave., Ware, Mass. 1'59 C

Miss Louise H. Tucker

INGALLS, Miss Helena M., 120 Munsey Pl., Manhasset, N.Y. 1'59 C

Miss Virginia C. Hawkins

JOHNSON, Mrs. Alice, Box 34, Lolo, Mont. 2'59 CP

Elmo Daniels

JOHNSON, Allen Y., 178 Small Ave., W. Caldwell, N.J. 1'59 CP

William Molles

JOHNSON, Capt. Maurice E., 2607 Yale Ave., San Angelo, Tex. 2'59 P

Lloyd D. Witter

JONES, Robert F., 77 Monroe St., Cedar Grove, N.J. 2'59 CN

Helen C. Monzer

JUHL, LeRoy, 2421 University Ave., Dubuque, Iowa 2'59 CS

G. W. Becker

KAYE, Morton, Spitzer Cr., South Norwalk, Conn. 2'59 C

Virginia Goldberg

KEMPTON, A. Newt, 432 S. Nevada Way, Mesa, Ariz. 1'59 CJPT

Miss Agnes M. Holst

KIMBALL, Harvey T., 210 S. Firestone Blvd., Akron 1, Ohio 1'59 C

Carl J. Arnold

KJELSNES, Martin, 4215 Armitage, Chicago 39, Ill. 2'59 CM

Ruth A. Wyse

KOCH, Capt. Norman D., 821 Mr. Ranier, Stead AFB, Nev. 2'59 C

John A. Riggs

KRALICK, Dr. Martin, Crowell, Tex. 1'59 C

Dr. Owen C. Berg

KUHN, L. B., R.D. #1, Douglassville, Pa. 2'59 CNP

M.C.

KURITA, Takeshige, 972 Front St., Lahaina, Maui, Hawaii 2'59 C

J. R. McConkey

LANGIONE, Romolo, 460 Norwood St., East Orange, N.J. 1'59 P

M.C.

LAUX, John, 901 N. State St., Chicago 10, Ill. 1'59 P

Walter C. Redoubt

LEE, Chee-Wah, 56 Temple St., Singapore 1, P.O. Box 605, Singapore 1'59 P

Won Yeo-Kong

LEE, Lang-Sieu, 109 Dailo Dongkhanh Cholon, Vietnam, South 1'59

Chung-Hai Ho

LIVINGSTON, J. Leslie, 2448 Foster Ave., N.E., Grand Rapids, Mich. 1'59 CN

Maxine E. Fuson

LUDWICK, Don, P.O. Box 545, Coshocton, Ohio 2'59 PT

M.C.

MADDALENA, Aldo, 4419 De Reimer Ave., Bronx 66, N.Y. 1'59 C

M.C.

MARSDEN, Robert F., 1715 Grove St., Kalamazoo, Mich. 1'59 P

Raymond G. Rosenhagen

MARTH, Harold, 1033 Greenfield St., Kensington, Md. 2'59 C

Ollie Fife

MARTIN, Lester E., 6030 Haverford Ave., Philadelphia 31, Pa. 1'59 C

Roy Hurty

MASTIN, W. M., Rte. 1, Box 14, Gilbert, Ariz. 2'59 CNJPT

Sarah B. Foster

MCCLURE, Edward W., 1212 Denali Way, Fairbanks, Alaska 1'59 P

Fred R. Merrill

MCINTOSH, J. C., 2150 Bayberry Lane Westfield, N.J. 1'59 C

M.C.

MCKINNEY, M. G., 13235 Hubbard St., San Fernando, Sylmar, Calif. 2'59 CM

Fred Hankins

MEENEHAN, John F., 815 - 10th St., N.W., Washington 1, D.C. 1'59 C

Ollie Fife

METZDORF, Miss Helen R., 2222 Pennsylvania Ave., Topeka, Kan. 2'59 CNS

E. K. Metzdorf

MEGOC, Miss Irene T., 1877 Commerce St., Muskegon, Mich. 2'59 C

Maxine E. Fuson

MILLER, Eugene, 93 Windsor St., Kearny, N.J. 2'59 P

William Molles

MILLER, W. W., 11 Marmora St., Trenton, Ont., Canada 2'59 CM

M.C.

MINES, Samuel, 559 Bellevue Ave., Trenton 8, N.J. 1'59 C

Joseph G. Hottinger

MOGA, Gregg M., Spencer Arms Hotel 140 W. Sixty-ninth St., New York 23, N.Y. 1'59 NP

M.C.

MONTCALM, David, Lewes, Del. 1'59 J

Riley E. McGorrough

MORE, Robert J., 66 W. Elizabeth Ave., Bethlehem, Pa. 1'59 CJPT

David A. Murray

MORRAN, J. B., 138 Wilson Pkwy., Kenmore 23, N.Y. 1'59 C

Edgar K. Nauth

MUELLER, Charles A., 457 Chestnut St., Kearny, N.J. 1'59 CP

Joseph G. Barnett

MULLIGAN, Miss Louie, 268 Hamilton St., Albany 10, N.Y. 1'59 C

George W. Parker

MURPHY, William W., 1301 Natalie St., Shreveport, La. 2'59 P

Rohmer B. Beard

MYERS, Roy, 3389 Rossi St., Lafayette, Calif. 2'59 C

Capt. R. F. Redden

NAGEL, George W., Rte. 1, Box 46 Yoakum, Tex. 2'59 CJPT

Mrs. Dorothy Krust

NAPOLETANO, Art Jr., 839 E. Blithedale Ave., Mill Valley, Calif. 2'59 P

Col. James W. Ross

NARDONE, Mrs. Mary, 244 Loudonville Rd., Albany, N.Y. 1'59 CM

Esther Cooke

NEFF, George M., 200 E. Connon Ave. Davaville, Ill. 1'59 CNT

Clarence N. Baum

NELSON, George Kinnib, 449 E. 4th St., Mesa, Ariz. 1'59 CNP

Miss Agnes M. Holst

NEWBURGER, Jerome B., AAKA #521-02-67, Heavy Attach. Sqdn. 6 (VAH-6) % FPO, San Francisco, Calif. 2'59 C

E. L. Newburger

NIELSEN, Arnold, 1348 S. Broad St., Trenton 10, N.J. 1'59 C

Bernard Forar

NIELSON, Miss Grace, P.O. Box 74, Simsbury, Conn. 1'59 C

Henry C. Miner, Jr.

NOYES, Miss Elizabeth, Bennett Junior College, Millbrook, N.Y. 2'59 P

M.C.

OLIVER, Mrs. Marie G., P.O. Box 671, 1009 W. Church St., Hammond, La. 2'59 P

L. C. Denny, Jr.

OLNEY, Dr. Millard P., 2200 W. Third St., Los Angeles 31, Calif. 1'59 CN

Dr. Chester L. Roberts

OPPEINHIM, Simon, 1912 S. 4th St., Philadelphia 18, Pa. 1'59 C

M.C.

ORNE, Donald, 11530 Parnell Ave., Chicago 28, Ill. 1'59 C

ORNE, Renetta (Mrs. Donald) 11530 Parnell Ave., Chicago 28, Ill. 1'59 C

William Siegel

PALFFY, Ferenc, Durston Rd., Bozeman, Mont. 2'59 CMNJPST

PALFFY, Martha B. (Mrs. Ferencz) Durston Rd., Bozeman, Mont. 2'59 CMNJPST

Leonard A. Yoger

PARK, Edwin C., P.O. Box 887, Bend, Ore. 1'59 N.J.

Wm. L. Van Allen

PARKER, C. A., 162 W. Edna Pl., Covina, Calif. 2'59 CJ

Alfred J. Stewart

PARKS, Robert D., 155 Arsenal St., Watertown, N.Y. 2'59 C

M.C.

PERRAULT, F. W., 511 Pleasant St., Wintrop 52, Mass. 1'59 CN

Thomas Bokken

PIDACKS, Charles, 10 Upper Saddle River Rd., Montvale, N.J. 2'59 CP

Mrs. Barbara M. Sieger

PIPKIN, M. L., 4327 Granger, Oklahoma City, Okla. 2'59 P

Richard Henley

PITSCHL, Arthur T., 916 E. 176th St., New York 60, N.Y. 2'59 CNJPT

Color Photo Club of Staten Island

PLUNKETT, Miss Margaret L., 2000 Connecticut Ave., N.W., Washington, D.C. 1'59 C

Mrs. Sandra F. Thow

PORTER, Paul J., RA13366024, Tucson, Det. 13, Box 12, APO 224, New York, N.Y. 1'59 CJPT

M.C.

PRESTON, Glen, 808 W. Laffayette, Jacksonville, Ill. 2'59 P

Robert Limbough

Prone, Dr. Ralph A., 6205 Buena Vista Dr., Vancouver, Wash. 2'59 N

Robert W. Wood

PUCHY, Clarence G., 1430 Clearview Rd., Lyndhurst 24, Ohio 2'59 CP

M. F. Brewer

REED, Merle E., 2001 Verano St., North Sacramento, Calif. 2'59 C

E. Stewart Noschke

REYNOLDS, Eugene A., 1112 Bresee Ave., Pasadena, 7, Calif. 1'59 C

S. F. Chubbuck

RICHARDS, Miss Irene, 5007 E. 14th Wichita, Kans. 2'59 S

Miss Leonie Hargrove

RIFFE, R. W., 1257 Redondo Dr., San Jose, Calif. 2'59 CNP

James F. Barnes

RILEY, George, 19 Old Orchard Ave., Cornwall, Ont., Canada 2'59 P

C. W. Robertson Bowman

ROBERTS, J. Paul, 1561 - 167th Ave., San Leandro, Calif. 1'59 CS

Mrs. Alice Anderson

ROSENUST, James H., 115 Driggs St., Staten Island 8, N.Y. 1'59 CJP

Adolph Kohnert

RUDY, William G., Spring Valley Rd., R.D. 1, Lancaster, Pa. 1'59 P

David A. Murray

RUSCIK, Sgt. Walter L., RA-6946671 8th U.S.A., A.M.C., Korea, FPO 20, San Francisco, Calif. 1'59 CJN

M.C.

SASAI, Akira, 828, Suganocho - 3 - chome, Ichikawa-shi, Chiba-ken Japan 1'59

M.C.

SCHERER, John, P.O. Box 53, Warren, Ind. 2'59 CP

Clifford E. Reese

SCHERMERHORN, Robert P., 714 Marine Trust Bldg., Buffalo 3, N.Y. 1'59 CPT

M.C.

SCHEURER, John R., 31 Park Ave., Long Beach, Calif. 2'59 CS

Elvo & Donald Hayward

SCHILLING, Richard C., 1127 Cass St., LaCrosse, Wis. 1'59 S

Adeline Haaga

SCHLICHT, Miss Mathilda P., 3618 Connecticut Ave., N.W., Apt. 204 Washington 8, D.C. 1'59 C

Mrs. Helen Casow

SCHLUETER, Miss Margreta, College of San Mateo, Peninsula & Delaware San Mateo, Calif. 9'58

M.C.

SCHUBERT, Lloyd C., M-15 Warden Bldg., Ft. Dodge, Iowa 2'59 P

Walter F. Western

SEMONS, Harold F., 560 W. 160th St., New York 32, N.Y. 1'59 P

Morton Strauss

SHAMBLEN, Raymond L., 225 Viking Rd., Charleston, W. Va. 1'59 C

Charles W. Yeager

SHEA, Gerald F., 28 Kent St., Halifax, N.S., Canada 2'59 CN

SHEA, Helen (Mrs. Gerald F.), 28 Kent St., Halifax, N.S., Canada 2'59 CN

Tim Rondall

SHELTON, Gary, 2553 San Francisco Ave., Long Beach 6, Calif. 1'59 C

Theo. M. Kompon

SHERMAN, H. B., 410 W. Howry Ave., DeLand, Fla. 2'59 P

Miss Evelyn F. Alden

SIEGEL, Edward M., 130 East End Ave., New York 28, N.Y. 1'59 C

George J. Munz

SIMONETTI, Dennis, 63 Passaic Ave., Belleville 9, N.J. 2'59 P

M.C.

Everett W. Soggus

SNOVER, Fred, 1067 New York, Memphis 4, Tenn. 1'59 CP

Fred Bouer, Jr.

SOLENBERGER, C. V., 1926 Scenic Dr., Fortuna, Calif. 2'59 CN

SOLENBERGER, Lucille (Mrs. C. V.) 1926 Scenic Dr., Fortuna, Calif. 2'59 CN

Mr. & Mrs. Lloyd F. Barnes

SOMLYOI, Bela, P.O. Box 993, Westview, B.C., Canada I'59 JP  
Don Bennett

SPENCER, Harold V., 3323 Castera Ave., Glendale 8, Calif. I'59 C  
Bronette Ehrlich

SPRAQUE, Dale, 246 N. Eight St., Coshocton, Ohio 2'59 JP  
Dever Timmons

STANLEY, Joseph, 50 Coralyn Ave., White Plains, N.Y. 2'59 P  
Joseph A. Bernstein

STEPHENSON, Frank L., P.O. Box 3211 Honolulu, Hawaii 2'59 CN

STEPHENSON, Elizabeth (Mrs. Frank) P.O. Box 3211, Honolulu, Hawaii 2'59 CN  
Walter L. Davis

STEWART, John B., P.O. Box 966 Sinton, Tex. 2'59 P  
San Pat Camero Club

STIPEK, Anton K., 2334 Wiluke Ave., Phoenix, Ariz. 2'59 CN  
Sarah B. Foster

STREIT, Larry Carson, 381 Gunther Way, Sacramento 19, Calif. I'59 CNT  
Hans L. Krueger

STRONG, Henry A., 510 South St., Holyoke, Mass. I'59 C  
Miss Barbara Dinsmore

STRONG, Larry R., 66 Leicester St., Port Chester, N.Y. I'59 CNP  
Anne M. Hatcher

SUAREZ R., Miguel, Central Scientific Co., 1700 Irving Park Rd., Chicago 13, Ill. I'59 N  
M.C.

TAUSHIMA, Harry T., 862 Chapman Ave., Pasadena, Calif. I'59 C  
R. J. Smith

TE, Francisco T., P.O. Box 220, Iloilo City, Philippines 1'59 Sing Siong Fuan

THOMSON, Richard S., 45 St. Andrews Rd., R.R. #2, Scarborough, Ont., Canada I'59 C  
Clifford W. Pugh

THUKELSEN, Al, 10816 - 2nd Pl., N.E. Bellevue, Wash. 1'59 PT  
Al Leone

TOO, C. C. II Jalan Inai, Imbi Rd., Kuala Lumpur, Malaysia 2'59 CNP  
Chia Siew Seng

TORMA, Trygve T., % Tonnoir, 135 Queen St., Woollahra, Sydney, Australia I'59 M.C.

TOULOUSE, Arlie, 349 Walnut Pl., Costa Mesa, Calif. I'59  
Marie F. Kendall

TRIEU-VAN, Mr., 8 Duong Kim-Bien Cholon, Vietnam, South I'59 Chung-Hai Ho

TRUE, Frank S., 100 Beulah Park Dr., Santa Cruz, Calif. 2'59 CP  
Jock F. Moore

TUCKER, Miss Ellen, 1221 Wayne St., Troy, Ohio 2'59 CNP  
A. L. Poschall

TULOCK, Nick, 456 Fayette St., Washington, Pa. 2'59 C  
Nelson L. Murphy

VAN BLARCM, Arthur, 10 Cedar St., No. Arlington, N.J. 1'59 CP  
Walter Creutzmann

VERNE, Dr. Daniel, 10900 Carnegie Ave., Cleveland 6, Ohio 1'59 M  
Morton Strauss

WAMPLER, Joseph C., Box 45, Berkeley 1, Calif. 2'59 CMN  
Leona Hargrove

WARREN, William B., 13 Westlake Rd., Natick, Mass. 2'59 P  
Duane Litwiller

WEISSON, Jerome J., 8663 - 91st St., Woodhaven, L.I., N.Y. I'59 M  
Mrs. F. Louise Gernich

WICKLINE, Blaine D., 5834 N. Glenwood Ave., Chicago 41, Ill. I'59 M  
Lee Simpson

WILDE, Dr. Samuel H., 335 Union Ave., Belleville 9, N.J. 2'59 CP  
M.C.

WILLIAMS, C. E., 3014 San Lucas, P.O. Box 3094, Dallas 21, Tex. 1'59 P  
Lloyd Gregory

WILLIAMS, D. E., 1403 - 3rd St., Porterville, Calif. I'59 N  
A. H. Hilton

WILLIAMS, T. A., 10 N. Audley St., London, W.1, England I'59 S  
Mrs. Ruth I. Bousier

WILLIAMS, Miss Theresa M., 4457 - 38th Ave., S.W., Seattle 6, Wash. 2'59 CPT  
Hazel E. Watson

WILSON, Evan, 1315 N. Hobart Blvd., Los Angeles 27, Calif. I'59 CS  
Dr. Chester L. Roberts

WILSON, Stewart E., P.O. Box 20641, Los Angeles 6, Calif. I'59 CS  
Mrs. Elygo Wanger

WINFORD, E. Carlton, P.O. Box 9525 Dallas 14, Tex. 1'59 P  
Lloyd Gregory

WING, Arthur K. Jr., 48 Hawthorne Ave., Nutley 10, N.J. 2'59 CNP  
Emily H. Bush

WOLF, Seymour, 1160 Ocean Ave., Brooklyn, N.Y. 2'59 C  
Adolph Kohner

YOEMANS, Frank E., 11714 Utah Ave., Hollywood, Calif. 2'59 CN  
S. R. Giles

YOKOYANA, Yuzuru, Fuji Photo Film Co., Ltd. 2-5, Ginza-Nishi, Chuo-Ku Tokyo, Japan I'59 M.C.

YORK, Miss Elizabeth H., 39 Fosdyke St., Providence, R.I. I'59 N  
Adolph Kohner

YOUNG, Mrs. Peggy, 121 - 8th Ave., S. Pt. Alberni, B.C., Canada I'59 NP  
Stanley C. Dokin

**NEW CAMERA CLUBS**

ARIZONA CAMERA CLUB COUNCIL, % C. K. Kummerlowe, 7301 Granada Rd., Scottsdale, Ariz. 2'59 CP  
Sarah F. Foster

ARNOLD MILLS CAMERA CLUB, % Lauriston E. Knowlton, RD 3, Diamond Hill Rd., Cumberland, R.I. 12'58 C  
M.C.

BRADENTON CAMERA CLUB, % Mrs. Betty J. Wallace, 106 - 66th St., W., Bradenton, Fla. 2'59 CMNP  
Clark Blickensderfer

BRANFORD CAMERA CLUB, Branford, Conn. 1'59 CMPT  
Mrs. Ruth M. Rowe

CAMERA CLUB OF JOHANNESBURG P.O. Box 2285, Johannesburg, South Africa I'59 M.C.

D. E. R. A. CAMERA CLUB, % E. I. duPont de Nemours & Co., Inc., Sabine River Works, Orange, Tex. 2'59 CP  
William G. McClanahan

DELRANCO CAMERA CLUB, % Elwood J. Crabtree, 320 Orchard St., Delanco, N.J. 2'59 CMNP PST  
Elwood J. Crabtree

ELLENBURG CAMERA CLUB, % Edmond A. Zetsche, Box 563, Ellensburg, Wash. 2'59 CT  
Henry W. Barker

GETTYSBURG PHOTOGRAPHIC SOCIETY, % Maurice Stoops, 145 Buford Ave., Gettysburg, Pa. I'59 P  
Gretchen H. Goughnour

HUTCHINSON AMATEUR CAMERA CLUB, 400 W. 7th St., Hutchinson, Kans. I'59 CP  
Fred W. Fix, Jr.

INTERNATIONAL COLOR CAMERA CLUB, International Falls, Minn. 1'59 C  
Dr. Frederick H. Wolter

INTERNATIONAL PHOTOGRAPHERS ASSN., 130 W. 57th St., New York 19, N.Y. I'59 J  
Vincent M. Rocca

LONG ISLAND CINE CLUB, % Kurt Nothelfer, 130-18 - 101st Ave., Richmond Hill, N.Y. I'59 M.C.

M. F. M. CAMERA CLUB, % Theodore Gurnak, Michael Flynn Mfg. Co., 700 E. Godfrey Ave., Philadelphia 24, Pa. 2'59 CP  
M.C.

MOUNT & VALLEY CAMERA CLUB, % D. B. Felker, Shawnee Lake, B.C., Canada 2'59 CMNP  
James A. McVie

N.S.A. CAMERA CLUB, % Isabel M. Murdoch, 5901 - 85th Pl., Carrollton, Hyattsville, Md. 1'59 CMNP  
Isabel M. Murdoch

NORTHERN TRUST COMPANY CAMERA CLUB, % Mrs. Ruth F. Kaiser, 50 S. LaSalle St., Chicago 90, Ill. 1'59 C  
Joseph J. Kaiser

OKLAHOMA PHOTOGRAPHIC GUILD % J. D. Winbrey, 2746 N.W. 17th St., Oklahoma City, Okla. I'59 P  
J. D. Winbrey

PARK CAMERA CLUB, % John E. Sanders, 2026 Monroe St., Pittsburgh 18, Pa. 2'59 CNPT  
M.C.

PASADENA STEREO CLUB, % Arthur Johnson, 1910 Lorain Rd., San Marino, Calif. 2'59 S  
Vella L. Finne

PENANG PICTORIALISTS, 31 - A Brick Kiln Rd., Penang, Malaya 1'59  
Loke Wan Tho

PHOTO CINE CLUB DE VALE DE BIEVRE, % Jean Fage, 4 Rue Du Coteau, Bievres, S&O, France 2'59 P  
M.C.

RACONTEUR, % Arnold M. McColmont 2608 Bay St., Bakersfield, Calif. 2'59 CMJP  
M.C.

ROLLS AND REELS CAMERA CLUB % David J. Nord, Minneapolis Gas Co., 700 N. Linden Ave., Minneapolis, Minn. 2'59 P  
M.C.

TOPEKA STEREO SOCIETY, 2222 Pennsylvania Ave., Topeka, Kans. 2'59 S  
E. K. Metzdorf

TOWN & COUNTRY CAMERA CLUB, % W. W. Miller, 11 Marmora St., Trenton, Ont., Canada 2'59 CMNP  
M.C.

TUDOR CITY CAMERA CLUB, % Secretary, 5 Tudor City Pl., New York 17, N.Y. I'59 CP  
Mrs. S. Joseph Silbert

USFOTOGS CAMERA CLUB, of U.S. Rubber Co., % Mr. H. E. Lee, 1230 Ave. Of The Americas, New York 20, N.Y. I'59 C  
Al Deane

WAYNE CAMERA CLUB, % Dallas Keller, 4148 Columbus, Wayne, Mich. 2'59 CP  
Ralph Bung

WESTERN PENNSYLVANIA COUNCIL OF CAMERA CLUBS, % Mr. William P. Miller, 422 N. Center St., Grove City, Pa. 1'59 C  
M.C.

YMCA CAMERA CLUB, % George Parks, Decatur County YMCA, Greensburg, Ind. 2'59 CP  
M.C.

YOAKUM CAMERA CLUB, % Mrs. Rosemond Nollkanper, Box 231, Yoakum, Tex. 2'59 CMNP  
Mrs. Dorothy Krust

## New Products

### Trade Show

A single issue of the Journal containing no other news would not have enough space to give a complete report of the annual Trade Show of the Master Photo Finishers and Dealers Association (MPFDA). Those of you who saw IPEX two years ago have some idea of the scope. While that was an international trade fair, the domestic version is almost as big, but

lacks the audience participation features and picture exhibits. Your local dealers come here each year to study the new merchandise offered and place their orders for spring, summer and fall delivery so you'll see some of the results on local shelves during coming months.

Each of these shows turns up a trend. One year it may be a single camera which is a hot number, another it will be a new color process, again it will be a new type of equipment which a majority of the exhibitors are offering in one form or another. This year's trend is automation. Automatic and semi-automatic exposure controls for cameras which started at Photo Kina last

year has intensified. The automation of slide projectors has advanced far beyond the trend started by Revere several years ago. Automation has hit movie cameras and projectors heavily this year.

Let us explain what we mean by automatic and semi-automatic. In the automatic camera version, the exposure meter actuates the exposure control, usually the diaphragm. Certain settings must be established but at the time of exposure the final setting is made within the camera. In the semi-automatic form the controls are preset for the conditions but the final adjustment is made by hand operation, the exposure meter indicating a null-point when

the settings match the other conditions.

The advanced amateur thinks none of this is necessary. Well, he used to think exposure meters weren't necessary but most now use them. And in nearly all cases the automatic controls can be locked out and the camera used without automation. On the other hand, the automatic features can free the mind for picture creation under normal lighting conditions, yet be locked out when unusual conditions are encountered and which the advanced amateur can easily overcome from his experience. And from another viewpoint, we advanced amateurs simply do not provide enough business for the manufacturer any more, at least not enough to justify expensive tooling, so he must aim at the mass market with simplifications. This same mass market which thinks a typewriter with 62 controls is a simple device, whereas a camera with 9 is too complicated for anybody. So let's get with these thinking cameras!

Last month we mentioned and pictured the Brownie Starmatic at \$34.50, lowest price we've seen yet. We also mentioned the Kodak Automatic 35 at \$8.50, but listed the lens as f:8 when it should have been f:2.8!

Among the semi-automatics are the Retina IIS and the Retina Reflex S. These cameras have interchangeable lenses and each is available with either a Xenar f:2.8 or Xenon f:1.9.

The new Canon P has an all-metal focal plane shutter, automatic film transport, automatic flash sync and coupled exposure meter. Prices start at \$199.95 with 50mm f:2.8 lens.

The Fujica SE has coupled exposure meter too. It will be available with an f:1.9 lens at \$119.95 and with the f:2.8 Fujinon at \$99.95.

Bell & Howell has announced a price reduction on its Infallible automatic still camera to \$39.95. With flash and case the combined price will be \$79.95.

### Still Cameras

One very interesting new camera is the Contarex by Zeiss. This 35mm camera combines features of the Contax and Contaflex. Single lens prism reflex with focal

plane shutter and removable back, interchangeable lenses, M or X synch, film wind, bellows extension for close work, exposure meter, lenses with bayonet mount to 250mm, price with f:2 Planar, 50mm, \$450. Summer delivery. Zeiss also has a simplified 35mm with plastic body, the Ikonette with f:3.5 Novar priced at \$29.95.

The Argus C33 has a single-window view and rangefinder, Color-Matic settings and accepts a coupled exposure meter, zoom viewfinder and wide angle and telephoto lenses as accessories. Camera lists at \$89.95.

Three new Brownies in the 620 size are offered by Kodak. The Brownie Twin 20 has two finders, one for eye level, the other for waist level and sells at \$10.95. The Flash 20 has a brilliant finder and flash-holder. It sells at \$13.95. The Brownie Reflex 20 has a large waist-level finder and sells at \$16.95. All have three exposure settings, three focus settings.

Linhof offers a new 4 x 5 Color View with many features of the Technika 4 x 5.



It has a 17-inch bellows extension and can be used for all types of professional photography. Note the variety of adjustments.

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism ..... ( ) Stereo ..... ( )  
Motion Picture .. ( ) Pictorial ..... ( ) Techniques ..... ( )  
Nature ..... ( ) My choice of one free divisional affiliation is: (please print) .....

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE Name Mr. ....  
PRINT Mrs. ....  
OR TYPE Miss ....  
Street ....

City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: ....

Address: ....

Price without lens is \$219.50. Kling Photo, importers of the Linhof cameras, have announced a price reduction in the 5 x 7 and 8 x 10 models of the Linhof-Kardon view cameras. Write them for details, and for a copy of the booklet "70 Years of Linhof Precision."

In addition to the new Bessomatic, Voigtlander has a new version of the Prominent. Featured is a life-size viewfinder with luminous frames showing the field for 50mm and 100mm lenses. With f:2 Nokton the price is \$229.50.

The Praktica FX3 is now available with a 50mm f:3.5 Meyer Gorlitz Primoplan in internally-coupled fully automatic mount at \$134.50.

Ricoh introduced a fully automatic reflex camera, the Ricohmatic 225. The lens is an 80mm Rikenon for taking, f:3.2 viewing. The camera takes either 120 or 35mm film, has an exposure meter and is priced at \$99.95.

### Film

The speed of color film continues to creep up from the EI of 10 only a few years back. Latest entry in the speed lists is High Speed Ektachrome rated at 160 with normal processing. It will be available in June in 20-exp. 35mm cartridges in both daylight and tungsten (3200°) ratings. EI under tungsten is 100. Developing chemicals in kit form, Process E-2 Improved, are ready. The film will list at \$2.50 per magazine.

Iford Inc., whose color film is widely used in Great Britain but is not available here, has announced a copy service for 35mm slides which they claim is equal in quality to the original transparencies. The work will be performed here, though the film used will not be available for sale at present.

A new high speed b&w film Agfa Isopan Record was shown. Said to have practical ASA speeds from 640 to 4000, it is fully panchromatic. Normal handling produces negatives with a distinctive grain pattern, permitting extreme enlargement. A shot in a New York subway station was made at f:6 at 1/100th second. Dealers have it.

Super Anscochrome is now available in

### MEMBERSHIP APPLICATION FORM

Date .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society: subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

127 size having a daylight EI of 100 and priced at \$1.75. A new version of the Ansco pocket darkroom, the Anscochrome Easy-Loader of metal construction was announced, 8 20-exp. loads for \$10.75.

### Slides

Slide projectors are succumbing to automation, too. Several interesting models were shown at Philadelphia. Kodak had the fully automatic 500-watt Cavalcade, Model 520 which takes 30 glass or 40 cardboard slides in a tray, shows them at 4-, 8- or 16-second intervals unless interrupted by push button or remote control cord. Manual operation is also possible. Price, \$124.50.

The Cavalcade is also available as a repeating projector, Model 540, which will repeat the same 30 or 40 slides over and over for hours. A choice of lenses is available and a high-low switch permits choice of 300-watt or 500-watt operation. Provision has been made for silent changing operation from a continuous tape recorder. A douser darkens the screen during slide changes. Price is \$199.50.



The Anscomatic Projector, which sells for \$119.50, will handle 2 x 2 slides in TDC-type trays, including superslides, and single projection slots accept slides from half stereo to 2 1/4" square. The f:3.5 lens has an iris diaphragm for brilliance control. A slide editor and previewer can be used without disturbing the tray arrangement. The control panel is illuminated and has house-light control.

Leitz showed the Pradovit F automatic slide projector with remote control of slide changes and focusing. An ultrasonic control unit is available as an accessory, freeing the lecturer of the need for trailing wires. The Pradovit uses a 300-watt lamp, 30-slide tray magazine and is fitted with a Hektor 85mm f:2.5 lens. Other lenses up to 150mm are offered. Price is \$163.50, the ultrasonic control is \$15.00.

The Realist 620 Deluxe has improved illumination and the carrier system has been revised. Price is \$44.50. Realist is also offering a hand viewer with a new optical principle which permits viewing with both eyes open at an apparent distance of 8 feet. It is for all 2 x 2 slides and sells for \$5.95.

A new viewer with plastic case carrying a lifetime guarantee against breakage is the Opta-Vue Custom. A new slide changer without trays and having a 36-slide capacity is protected by a safety clutch. Price is \$79.50.

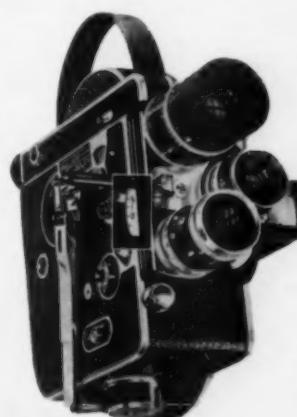
One thing is sure, there's a slide projector for every need and purse.

### Movies

Several large items of news on the movie side! Lots of automation, too. But to this writer one of the hot items is the Fairchild Cinephonic 16mm single system magnetic sound movie camera. It is a basic outfit intended primarily for narration by the photographer or an associate, with moni-



toring delayed only a split second after the record is made on the magnetically striped film. Amateur ingenuity will soon get that mike on a boom for live sound, the sound man will monitor and the photographer will keep his nose right in the picture finder. Power supply can be from any 110-volt outlet, from a portable power pack, or even from the lighter jack on a car. Basic magazine size is 100 feet, but 400- and 1200-foot magazines are available. Pre-striped film is used and it is not affected by later processing. No price is given.



Another item with that semi-pro touch is the new Bolex H-16 Rex, a 16mm reflex with variable shutter. The variable shutter permits shorter exposures for certain types of work, as well as hand fades and lap dissolves. The Rex sells for \$400 and for

an additional \$37.50 you can install a Rexofader which opens or closes the shutter automatically providing a measured fade or lap of 28 frames. Bolex also has several new models with the Compumatic feature of exposure control.

Coco, Camera Equipment Co., of New York has a stop motion motor drive for the Cine-Kodak Special (and other cameras with single frame drive shaft) which provides for a half-second exposure. For 110-volt AC operation, the motor drive may be used for either animation or time-lapse photography. A frame counter is part of the unit and connection to the camera is simple.

Kodak climbs on the automation bandwagon with several offerings in addition to the earlier Brownie. A new Brownie Automatic with f:2.3 lens, priced at \$74.50, sets the diaphragm to match available light. Without the automatic feature is a new Brownie Model 3, f:1.9, listing at \$44.50 which features drop-in loading. Then there are the new Kodak Cine Automatics, two models, one with turret, both having meter control of diaphragm and covering an ASA range from 10 to 40. A Type A filter is built-in, permitting use of indoor color film in sunlight. The single lens model with f:1.9 lens is \$92.50, with turret, \$124.50.

A new Brownie 8mm projector is the Model 10, with new lamp system, sprocketless loading, very compact and lightweight. It lists at \$44.50, with case \$49.95.

Argus has two new 8mm cameras. The Cinetronic M3 is exposure automated; has three lens turrets, priced with lenses at \$149.95. The Matchmatic M3 is similar in appearance to the Cinematic but the exposure meter is not connected. It is calibrated in an arbitrary scale of numbers which duplicate numbers on the lenses. It is priced at \$99.95 with June deliveries, the Cinematic will be available in August.

A matching projector the Showmaster M750 utilizes Sylvania's Super Tru-Flector projection lamp, has a zoom projection lens, in-line control deck and a large splicing area on the base.

Keystone offered many new items in the line. One of the most interesting is the K-110 projector which includes an action editor, a butt splicer using mylar tape and compact controls. It will sell at \$199.50. The 8mm camera line is headed by the KA-1C automatic camera with three lenses, built-in Type A and haze filters plus choice of manual or automatic control. The turret is complete with f:2.3 lenses and the price is \$99.95.

Wittnauer, the firm with the latest version of the combined camera and projector, has come up with two new cameras which do not project. The Cine Simplex is a turret camera with electric motor drive, power furnished by three flashlight batteries, claimed to last for a year. The price without lenses is \$69.50. The Simplex EE is a single lens camera, the lens containing a wrap-around electric eye mechanism which adjust the lens settings. Also electric drive, the price, with lens, is \$109.50.

Bell & Howell introduced a broad new line of cameras and projectors, some of them automated. An automatic 8mm projector, with f:1.2 lens, new style bulb, push

(Continued on page 55)

# Exhibitions & Competitions

## Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

## PSA Approved

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

[For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.]

**Barcelona** (M,C,T) closes May 15. Exhibited June 13-29. Data: Secty., 18th Salon International de Arte Fotografico, Agrupacion Fotografica de Cataluna, Duque de la Victoria, 14 pral., Barcelona, Spain.

**Boise** (M,T) closes May 26. Exhibited June 7-28 at Boise Art Gallery. Data: R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**Southwest** (M,C,T,S slides) M,C closes May 27; T, June 4; S slides June 11. Exhibited June 26-July 5. Data: R. J. Smith, P. O. Box 337, La Mesa, California.

**Edmonton** (M) closes June 13. Exhibited July 13-18 at Edmonton Exhibition. Data: Exhibition of Photography, Edmonton Exhibition, Edmonton, Alberta, Canada.

**Pondicherry** (M,C) closes June 20. Exhibited August 15-24. Data: Sri Aurobindo International Center, 875 5th Ave., New York 21, N. Y. or Sri Aurobindo Ashram, Pondicherry, India or Mr. N. C. Patel, Post Box No. 50, Singapore.

**Minehead** (M) closes July 8. Exhibited August 3-15. Data: Gordon S. Gaylord, "Crantock" Glebe-lands, Minehead, Somerset, England.

**Sydney** (M) closes July 8. Exhibited August 8-19 at Town Hall. Data: A. R. Andrews, YMCA Camera Circle, 325 Pitt St., Sydney, Australia.

**Edinburgh** (M) closes July 13. Exhibited August 22-27 at The Merchant Company Hall. Data: A. W. Miller, 57 Wardlaw Ave., Rutherglen, Glasgow, Scotland.

**Rosario** (M,T) closes July 15. Exhibited August 12-25. Data: Pena Fotografica Rosarina, Casilla Correo No. 621, Rosario, Argentina.

**Johannesburg Contemporary** (M) closes July 19. Exhibited July 27-August 8 in Johannesburg and Reef. Data: Mrs. B. Arden, Secty., P. O. Box 9412, Johannesburg, South Africa.

**Illinois State Fair** (M,C) closes July 22. Exhibited Aug. 7-16. Data: Evelyn M. Robbins, 2417 South 11th Street, Springfield, Illinois.

**Melbourne (Victorian)** (M,C,T) closes July 23. Exhibited Melbourne Town Hall August 31-Sept. 9; Mildura, Sept. 12-15; Geelong, Sept. 21-23. Data: Victorian Salon, c/o Royal Melbourne Technical College, 124 Latrobe St., Melbourne, Australia.

**Witwatersrand** (M,C,T,A,S) closes July 31. Exhibited in September. Data: Witwatersrand Salon, P. O. Box 2285, Johannesburg, South Africa.

**Yolo County** (M,C,T) Fee \$2.00. Closes July 31. Exhibited at Yolo County Fair Aug. 13-16; University of California, Davis, Aug. 24; Crocker Art Gallery, Sacramento, Aug. 26-Sept. 9. Data: Warren Westgate, P. O. Box 492, Davis, California.

**Detroit** (M,C,T,S prints, S slides) closes August 3. Exhibited Aug. 16-30. Data: Amos De Hosse, 16731 Bramell, Detroit 19, Michigan.

**Penang** (M) closes August 10. Exhibited Sept. 12-20 at Hin Co. Showrooms. Data: Ooi Thye Seng, Secty., 84 Church St., Penang, Malaya.

**Oregon State Fair** (M,C) Fee \$2.00. Closes Aug. 22. Exhibited Sept. 5-12. Data: A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon.

## Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

**Zaragoza** (M) Closes Sept. 1. Exhibited in October. Data: Secty., Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain. **PSA** (M,C,T,S,SS,S slides) Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Puyallup** (M,C) Closes Sept. 5. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

**Shreveport** (M,T) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair. Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

**Cherbourg** (M) Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg, (Manche), France.

**Warrnambool** (M,T,C) Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery. Data: Salon Secty., Warrnambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

## Other Salons

**Barretos** (M) Closes June 10. Exhibited in August. Data: Foto-Cine Clube de Barretos, Caixa Postal 285, Barretos, S. Paulo, Brazil.

**Johannesburg Youth** (M) (Limited to photographers under age of 30 years) Closes July 31. Exhibited in Stellambosch, Johannesburg, Pretoria, Cape Town, Grahamstown and Pietermaritzburg. Data: Salon Secty., 7 Latsky St., Stellambosch, South Africa.

**Trento** (M) (Limited to mountain photography) Closes Aug. 20. Exhibited Sept. 26-Oct. 12. Data: Societa Alpinisti Tridentini, P. O. Box 205, Trento, Italy.

**Hongkong Students** (M) Fee 50 cents. (Limited to students only) Closes Sept. 7. Exhibited Oct. 5-10 at University of Hongkong. Data: Mr. Ng, Shiu-Keen, The Photographic Society, University of Hongkong, Hongkong.

## Color Slides

[For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.] Entry fee \$1, unless otherwise specified.

**Columbus**: May 26-June 10, deadline May 9. Data: A. Millard Armstrong, 16 E. Broad St., Columbus 15, Ohio.

**Oregon Trail**: May 26-June 5, deadline May 11. Data: Ben D. Andrews, Route 1, Box 390 A, Sherwood, Oreg.

**Barcelona**: June 13-29, deadline May 19. Data: Secretario, Agrupacion Fotografica de Cataluna, Plaza de la Victoria 14, pral., Barcelona Spain. 24 x 24 slides accepted, also Color Prints.

**Idaho**: June 7-21, deadline May 19. Data: R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**Denver**: June 11-July 2, deadline June 1. Data: D. W. McCullough, 1100 Colorado Blvd., Denver Colo. 24 x 24 slides accepted.

**Calgary**: July 6-11, deadline June 3. Data: Chas. J. Everest, 2304 5th Ave., N.W., Calgary, Canada.

**Southwest**: June 26-July 5, deadline June 4. Data: R. J. Smith, P. O. Box 336, La Mesa, Calif. 24 x 24 slides accepted.

**Sydney**: Aug. 8-19, deadline July 8. Data: Mr. A. R. Andrews, 325 Pitt St., Sydney, Australia.

**Hollywood**: Closes July 17, 4 slides \$1.25. Data: Duane M. Smith, 7866 Seville Ave., Huntington Park, Calif.

**Detroit**: Closes August 3, 4 slides \$1. Data: Amos De Hosse, 16731 Bramell, Detroit 19, Michigan.

**PSA**: Closes Sept. 5, 4 slides \$1 plus postage. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Boston**: Nov. 1-8, deadline Oct. 17. Forms: Miss Ruth Aronson, 153 Highland St., Roxbury, Mass. 24 x 24 slides accepted, also Color Prints.

**Westchester**: Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

## Color Prints

**M.C.C.C. Color Print**: June 1-20, deadline May 16. Data: Harry Baltaxe, 91 Payson Ave., New York 34, N. Y. Entry fee \$2.00.

## Nature

[For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.]

**Columbus**: May 26-June 10, deadline May 9. Data: A. Millard Armstrong, 16 E. Broad St., Columbus 15, Ohio.

**Denver**: June 11-July 2, deadline June 1. Data: Sam Vickerman, P. O. Box 3043, NE Sta., Colorado Springs, Colo.

**Calgary**: Jul. 6-11, deadline June 3. Data: Charles Everest, 2204 5th Av., NW, Calgary, Alta., Canada.

**Southwest**: June 26-July 5, deadline June 11. Data: R. J. Smith, P. O. Box 337, La Mesa, California.

**Santa Barbara**: Jul. 18-25, deadline July 1. Data: Santa Barbara, Calif.

**Sydney**: Aug. 8-19, deadline July 8. Data: Ernest Smith, 719 Kentia, Santa Barbara, Calif.

**Detroit**: Aug. 16-30, deadline Aug. 3. Data: Prints and slides, Forms: Amos De Hosse, 16731 Bramell, Detroit 19, Mich.

**Buffalo**: Oct. 27-Nov. 8, deadline Oct. 12. Data: Prints and slides, Forms: Buffalo Science Museum, Buffalo 11, N. Y.

**Westchester**: November, deadline Oct. 21. Data: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

## Stereo

[For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.]

**New York**: Closes May 29. 4 slides \$1. Data: Adeadea Galician, 11 Schermerhorn Street, Brooklyn 1, N. Y.

**Denver**: Closes June 1. 4 slides \$1, plus return postage. Data: Glen Thrush, Box 1732, Denver, Colo.

**Sydney**: Closes July 8. 4 slides \$1. Data: A. R. Andrews, YMCA Camera Circle, 325 Pitt Street, Sydney, Australia.

**Hollywood**: Closes July 17, 4 slides \$1.25. Data: Duane M. Smith, 7866 Seville Ave., Huntington Park, Calif.

**Detroit**: Closes August 3, 4 slides \$1. Data: Amos De Hosse, 16731 Bramell, Detroit 19, Michigan.

**PSA**: Closes Sept. 5, 4 slides \$1 plus postage. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

## PSA Competitions

**International Club Print Competition** — Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. See p. 17, June Journal for details but send to Art Hansen, Box 82, Parlin, N. J.

**Nature Print Contest, Individuals**—Closing date Four prints 5x7 to 16x20 mounted or unmounted to John P. Montgomery, Jr., APSA, 3700 Ibis Drive, Orlando, Florida.

**Nature Slide Contest, Individuals**—New, 3 classes, AA, A and B, 2x2 or 24x24 slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.

**Color Slide Contest, Individuals**—Five in series, next closing May 16. Data: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y. No entry fee for CD members, see data sheet for others.

**Color Print Contest, Individuals**—3rd closes May 20. Send prints to John O. Hay, APSA, 10113 Burton Ave., Cleveland 8, Ohio. Send entry forms to and get info. from Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

## Exhibitions & Competitions

(Continued)

**CD Slide Sequence Competition:** Travel Sets of 50 to 100 slides, and Photoessays of 25 to 100 slides with commentaries. Entries close June 1, 1959. Entry forms and data from T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

**CD PORTRAIT CONTEST**—Contest #4 closes May 1, 1959. 2x2 or 23x24. Sponsored by Tulsa Camera Club. Full details and entry form with Jan.-Feb. CD Bulletin. Data: Tulsa Camera Club, c/o Jos. E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Okla.

### New Products

Cont. from p. 53

button operation and new styling is said to produce the brightest screen picture yet. It will sell for \$159.95. The Super Auto Load is a self-threading companion to the Lumina but has its own features. Price: \$139.95. The Sunometer cameras have



been changed to provide for the increasing speeds of color film.

A new 8mm film editor is Elgeet's Edview. The screen measures 4½x6", the lamp is a 50-watt and the f:1.8 projection lens

## PSA Trading Post

*The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.*

**SALE**—2-Paasch air brushes, type ABG, \$39.50 each. 2-Paasch air brushes, type V, \$20.00 each. One Thayer & Chandler air brush, type 761C, \$19.00. 23 Eastman #4 film hangers, 6½x8½, \$10.00. N. W. Goodwin, R.D. 2, New Hope, Pa. 24

**SALE**—Speed Graphic 23 Pacemaker LN, 101mm Ektar, RF, Focustop, 7 holders, FPA, Graphimatic holder, Graphic gun, deluxe case, \$150. C. R. Glass, 49 Windmill Lane, Southampton, N. Y. 24

**JOBS**—We got millions of 'em, as Schnozzola sez! Some are little teeny ones, some are big, but there's at least one for you, one that fits your special talents. Some are not photographic, some are. The pay is tops, though not in moola, but it's lots more permanent, the satisfaction of a job well done, a job helping others. If you've tried recently without effect, try once more, but this time to the new Personnel Aide, Shirley Stone, 8 E. Pearson, Chicago 11, Ill. Tell her about your talents and skills so she can pick you around here and there and find the job that fits you best. tf

**SALE**—Leica IIIc cassettes, New \$1.00. Carl Hart, 650 Martha, Lancaster, Pa. 24

**SALE**—New Leica IIIg, Elmar f:2.8 lens, \$230. New Rolleiflex, Zeiss f:2.8 Planar with light meter, \$280. Never used. A. W. Pick, 1015 17th St., Denver 2, Colo. 24

**SALE**—Dioxochrome Dye Transfer process material, unused and unopened, imported from Germany. 12 sets 9x12cm and 6 sets 18x24cm including necessary chemicals and instructions in English. \$10. S. L. Grapnel, RFD 2, Putnam, Conn. 24

**SALE OR TRADE**—Summarit f:2 coated 50mm Leica lens collapsible screw-mounting with bayonet adapter and cap in new condition, \$70 or will trade for a Leica IIg with 3.5 Elmar. S. L. Grapnel, RFD 2, Putnam, Conn. 24

**SALE**—Like new Schneider Tele-Xenar Stopmatic Lens, 3.5, 135mm for Exakta camera, \$75. H. A. Wohltman, 120 Gale Place, New York 63, N. Y. 24

**SALE**—Stereo Realist Camera, Case, flash, combination filter and lens shade holders, type A filters, film identifier, Stereo Realist Viewer, also Realist combination leather case. No reasonable offer refused. Dorothy E. Golding, 857 54th Ave., North, St. Petersburg 3, Fla. 24

**WANTED**—4x5 Auto Graflex, with or without lens, condition immaterial. H. A. Thornhill, APSA, ARPS, 324 Truett Drive, Montgomery 5, Ala. 24

**UNUSUAL OPPORTUNITIES**—For enthusiastic photographers at 5 PSA conventions: famous speakers, how-to demonstrations, picture-taking tips, photo fun for everyone. Detroit, May 22-24; Portland, Ore., June 5-7; San Antonio, June 12-14; Minneapolis-St. Paul, June 19-21; Louisville, Ky., Oct. 7-10.

is said to provide a bright picture even when room lights are on. A dry splicer is included in the \$59.50 price.

If you do any real close work with a Bolex H camera, a simple slide-calculator may prove helpful. With one setting it shows magnification, field size, extension tube required, distance, diaphragm correction and depth. Bolex dealers have it.

(Continued next month)

## PSA Services Directory

(Corrected to April 1, 1959)

### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

**PSA Journal**—Don Bennett, FPPSA, 28 Leonard St., Stamford, Conn.

**Color Division Bulletin**—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

**Motion Picture News Bulletin**—George Mera, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—Alfred Renfro, FPPSA, 3456-106th S. E., Bellevue, Wash.

**P-J Bulletin**—Dick Harris, Box 118, Missoula, Mont.

**Pictorial Division Bulletin**—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

**Stereogram**—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

**PS&T**—Ira B. Current, FPPSA, 26 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Russel Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

### Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

### Aids and Standards

**Color**—Adolph Kohnert, W. Main St., Amenia, N. Y.

**Nature**—H. J. Johnson, FPPSA, 2134 W. Concord Pl., Chicago 47, Ill.

**Pictorial**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Stereo**—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

### Master Mailing List

**Color**—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial**—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

### Who's Who

**Celer**—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Louise K. Broman, FPPSA, 166 W. Washington St., Chicago 2, Ill.

**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 87, Ohio.

**Pictorial**—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

### Services to Individuals

#### PSA Services

**Chapters**—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.

**Travel**—Tom Firth, FPPSA, Trappe, Md.

**Travel Aides**—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

# PSA Services Directory

(Continued from preceding page)

## INDIVIDUALS

### Division Services

#### Color Division

**CD Membership Slide**—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

**Exhibition Slide Sets and Travel Slide Sets**—East: Charles Jackson, 401 E. York Ave., Flint 3, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Alabama, Los Angeles 42, Calif.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

**Star Ratings (Color Prints)**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Slide Circuits**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

**Slide Study Groups**—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

**Instruction Slide Sets**—See listing under **Exhibition Slide Sets**.

**Color Print Competition**—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.

**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.

**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**Hand Colored Print Circuit**—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

**Permanent Slide Collection**—George F. Johnson, APSA, Forestry Bldg., State College, Pa.

**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

**Portrait Competition**—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

**Ende Slide Sequence**—Mrs. Ina Lank, 1900 Mantua Ave., San Pedro, Calif.

**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

**Slide Evaluation Service**—Robert W. L. Potts, APSA, Agriculture Bldg., Embarcadero at Mission, San Francisco 5, Calif.

## CLUBS

### PSA Services

#### For Clubs

**Camera Clubs**—Fred W. Fix Jr., APSA, 5956 Sheridan Rd., Chicago 40, Ill.

**Club Bulletin Advisory Service**—Henry W. Barker, APSA, 302 Hope St., Glenbrook, Conn.

**National Lectures**—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

**Recorded Lectures**—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.

**Top**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Exchange Exhibits**—East: Fred Reuter, 31 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

#### Division Services

#### Color Division

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

**Exhibition Slide Sets**—East: Frederic B. Shaw, APSA, 2410 Tram Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 1 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

**Tape Recording Service**—Merle S. Ewell, APSA, 1422 West 48th St., Los Angeles 62, Calif.

#### Motion Picture Division

**Annual Film Competition**—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.

**Film Library**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

**Film Analysis and Judging Service**—Ernest F. Humphrey, 1132 Hetfield Ave., Westfield, N. J.

**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

**Technical Information**—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

#### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, 1781 Hollyhock Lane, Glendale, Calif.

**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConnellsburg, Ohio.

**Print Sets**—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

**Print Competition**—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

**Slide Competition**—Dr. B. J. Kastor, APSA, 410 Blake Road, New Britain, Conn.

**Slide Study Circuits**—Alford W. Cooper, APSA, P. O. Box 578, Worland, Wyo.

**Print Study Circuits**—Le Roy Russel, 343 Shasta, Prescott, Arizona.

**Technical Information Service**—Edward H. Puryear, APSA, 40 Woodside Drive, Penfield, N. Y.

**Commenting Service for Newer Workers**—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

#### Photo Journalism Division

**Journalism Circuits**—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.

**Critiques**—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

#### Pictorial Division

**PD Information Desk**—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

**American Portfolios**—Mrs. Barbara M. Siegel, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

**International Portfolios**—Ed Willis Barnet, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

**Slide Set Directory**—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

**Color Slide Circuits**—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

**National Club Slide Competition**—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.

**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**Pictorial Chicago Project**—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 49, Illinois.

**Judging Service**—Walter Jarvis, 13316 Ludlow, Huntingdon Woods, Mich.

**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

**Tape Recording Service**—Merle S. Ewell, APSA, 1422 West 48th St., Los Angeles 62, Calif.

#### Motion Picture Division

**Film Library**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

#### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, 1781 Hollyhock Lane, Glendale, Calif.

**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConnellsburg, Ohio.

**Print Sets**—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

**Canadian Portfolios**—Gino Maddalena, 1262 Palace Royale, St. Martin, Laval Co., Que.

**Color Print Activities**—Miss Catherine Courson, 223 Prospect St., E. Orange, N. J.

**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Portraitian Clubs**—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.

**Picture of the Month**—Miss Alicia Parry, 609 Sedwick Dr., Syracuse 3, N. Y.

**Award of Merit (Star Ratings)**—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Personalized Print Analysis**—Paul Yarrow, 17315 Fieldair Ave., Detroit 21, Mich.

**Salon Workshop**—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

**Salon Labels** (Enclose 3¢ stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

**PD Membership Information**—East: Mrs. Jane A. Hearn, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenamy, 1366 E. Mountain Rd., Santa Barbara, Calif.

**PD Service Awards**—J. M. Endres, APSA, 1235 Circle Dr., Tallahassee, Fla.

#### Stereo Division

**Newcomer's Committee**—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

**Personalized Slide Analysis**—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge III.

**Individual Slide Competition**—Mrs. Elyga Wenger, 6525 Stafford Ave., Apt. E, Huntingdon Park, Calif.

**Slide Circuits**—Mrs. Pearl Johnson, 661 Meriton Rd., Apt. 3, Detroit 3, Mich.

**Slides for Veterans**—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.

**Slides for Handicapped Children**—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

**Traveling Salon**—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

**Star Ratings**—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

**SD Membership Information**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kan.

**SD Membership Slide**—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

**Ende Site Sequence**—Dr. Mervin C. Cleaver, 2330 Linwood Ave., Coatesville, N. J.

**Subject Slide Sets**—Henry H. Erskine, 1283 Sherwood Rd., Highland Park, Ill.

**International Circuits**—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

#### Techniques Division

**Photographic Information**—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

**Traveling Exhibits**—John F. Engert, APSA, 853 Washington Ave., Rochester, N. Y.

**National Club Slide Competition**—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

#### Pictorial Division

**American Exhibits**—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. G. F. Wadsworth, 608 Brown Bldg., Wichita, Kan. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Done, 5022-50th Ave., S. W., Seattle 16, Wash.

**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

**Print Exchange List**—E. G. Rutherford, 1505 College Ave., Racine, Wis.

**Club Print Judging Service**—Don E. Haasch, 3005 Teton St., Boise, Idaho.

**International Club Print Competition**—Ralph M. Carpenter, 39 Orange St., Stamford, Conn.

**Portfolio of Portfolios**—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

**Salon Practices**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Salon Instruction Sets**—Ira S. Dole, 1322-16th Ave., Lewiston, Idaho.

**Color Print Activities**—Miss Catherine Courson, 223 Prospect St., E. Orange, N. J.

#### Stereo Division

**Club Services**—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

**National Club Stereo Competition**—Frederick Adams, 709 Bard Ave., Staten Island, N. Y.

**Club Slide Circuits**—Robert Somers, 110 Brookside Ave., Toronto 9, Ont.

**Local Programs**—Harold Johnson, 661 Meriton Rd., Apt. 3, Detroit 3, Mich.

Another First from General Electric:

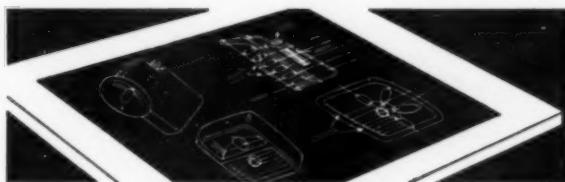
# WORLD'S SMALLEST FLASHBULB



**DWARFED BY FINGERS**, the new G-E "All Glass" is only 1 1/8" long. Zirconium-filled, it delivers the same light output as a G-E PowerMite M2 Flashbulb—7000 lumen seconds (clear)...4000 (blue). It can be used with all cameras, because it has virtually universal synch.

No bigger than a jelly bean...  
as powerful as a flashbulb  
four times its size!

This revolutionary new flashbulb has no metal base, because it needs none. It will be packaged in two six-lamp clips, for easy dispensing or automatic feeding. A dozen bulbs, box and all, won't even make a bulge in your pocket. It's truly the world's smallest flashbulb!



**THE G-E "ALL GLASS"** opens the way for completely mechanized flash holders...completely automatic flash cameras.



**NEW 2" REFLECTOR**  
is just the right size for  
the new G-E "All Glass." Its  
tininess vividly demonstrates  
how this new "jelly bean" flashbulb  
makes pocket-sized flash equipment practical.

**GENERAL**  **ELECTRIC**

Photo Lamp Dept., Nela Park, Cleveland 12, Ohio



## Man's camera—the Kodak Signet 80 that does everything so easily!

Here is the Kodak Signet 80 Camera, the bold new look in 35mm, designed for the action-loving American spirit.

Every inch of it brings new power to your fingertips.

Power and precision, to master every picture-taking situation—swiftly and easily.

**Interchangeable lenses?** Of course. But you change them faster, easier than ever with the Signet 80's safety-lock slide and precision scissor-lock. Normal 50mm f/2.8 lens; 35mm wide-angle and 90mm telephoto lens also available.

**Fast lens-shutter settings?** Easy, with the built-in exposure meter. Measures incident or reflected light, reads *directly* in

EVS numbers that match EVS markings on lens.

**Fast viewfinding?** Yes, because you see each scene *natural size* through the brilliant "unit power" finder. And you focus precisely with the coupled rangefinder in the same window... down to 2½ feet, for all three lenses.

**More?** Yes, plenty. New "injection" film loading—you can do it with one hand! Rapid action-lever film advance. Synchronization for all types of flash.

See this great new camera at your Kodak dealer's, now. Work its controls, sample its no-nonsense convenience, swing it into action. Then you'll know—this is *the modern "35."*

**Kodak**  
—a trademark since 1888



The new Kodak Signet 80 Camera, handsomely styled in black and satin metal, with bright diamond-turned lens mounts, lists for just \$129.50. Signet Telephoto 90mm f/4 lens \$69.50. Signet Wide-Angle 35mm f/3.5 \$57.50. Precision aids available include: Multiframe finder for all three lenses, action sports finder, ultra-close-up rangefinder and auxiliary lenses, microscope adapter, field case, flash-rollers. Prices are list and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**